

THE OLDEST
LADIES' MONTHLY MAGAZINE.

H.R.H. the
Princess of Wales,



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and
the Nobility.

LE MONDE ÉLÉANT OR THE
WORLD OF FASHION

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January 1879

Le Monde Élegant

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Plate 2

January 1879

Le Monde Élegant



Plat 3

January 1879

Le Monde Élegant

These Costumes are by Madame Day-Fallette, Boulevard de la Madeleine Paris.

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January 1879

Plate L

Le Monde Élegant



January 1879

Plate 5

Le Monde Élegant

These Bonnets & Hats can be had at Madame Dufourmantelles, 30, Boulevard des Capucines, Paris.
 Modiste to Her Majesty the Queen, and to H. R. H. the Princess of Wales.

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



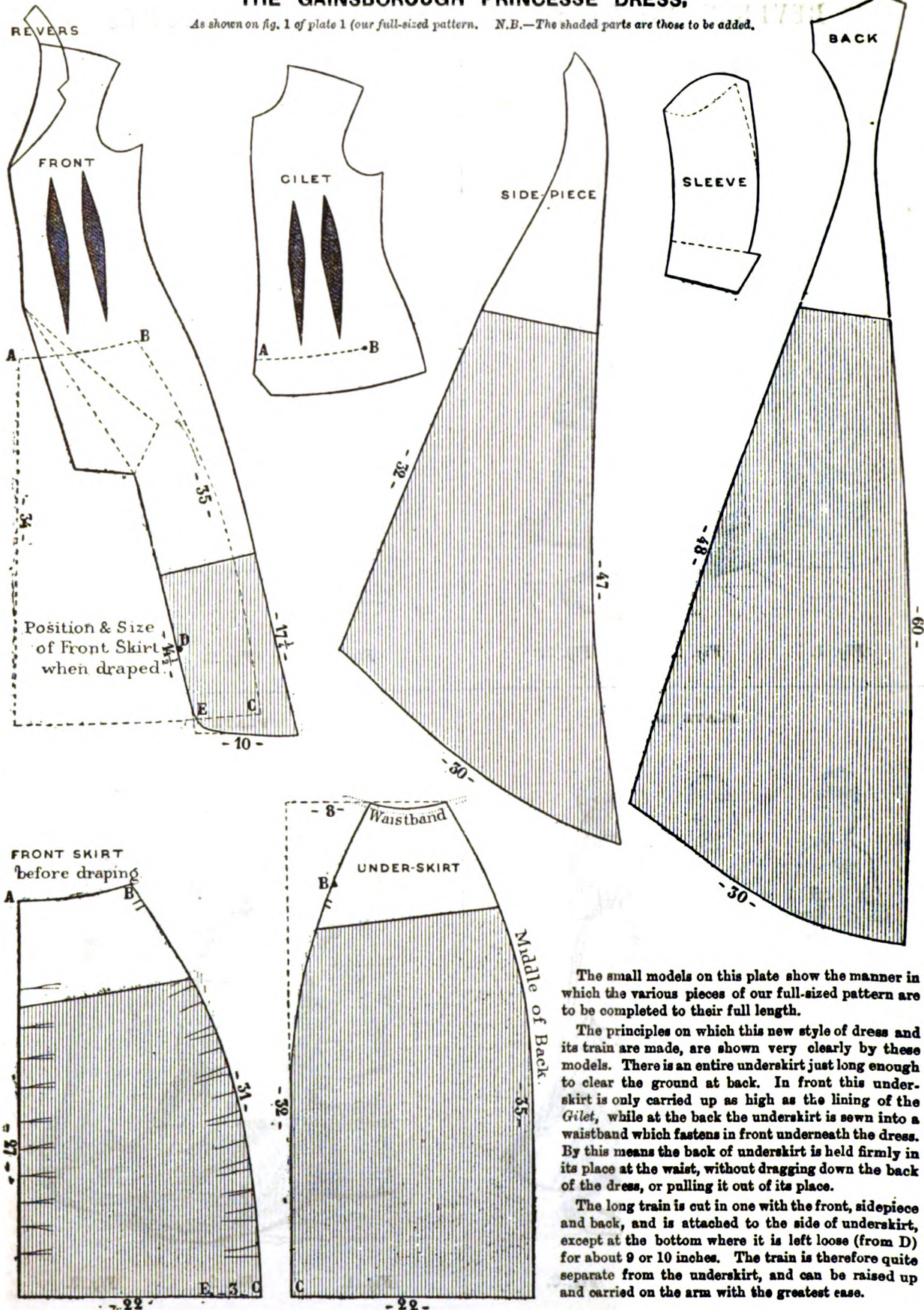
Fig. 1.

Fig. 2.

Fig. 3.

THE GAINSBOROUGH PRINCESSE DRESS,

As shown on fig. 1 of plate 1 (our full-sized pattern. N.B.—The shaded parts are those to be added.



The small models on this plate show the manner in which the various pieces of our full-sized pattern are to be completed to their full length.

The principles on which this new style of dress and its train are made, are shown very clearly by these models. There is an entire underskirt just long enough to clear the ground at back. In front this underskirt is only carried up as high as the lining of the Gilet, while at the back the underskirt is sewn into a waistband which fastens in front underneath the dress. By this means the back of underskirt is held firmly in its place at the waist, without dragging down the back of the dress, or pulling it out of its place.

The long train is cut in one with the front, sidepiece and back, and is attached to the side of underskirt, except at the bottom where it is left loose (from D) for about 9 or 10 inches. The train is therefore quite separate from the underskirt, and can be raised up and carried on the arm with the greatest ease.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 561.

JANUARY, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS.

One of our esteemed contemporaries has lately designated the "World of Fashion" as the "Times" of the Ladies. We hope that, like that eminent Journal, we shall never lag behind the spirit of the age, but shall always continue to progress in harmony with its requirements.

We have lately had a great increase in our Patronesses, and amongst them are some of the highest in the land, who have not only appreciated our work as a Fashion book, but have been much pleased with our literary department, and have greatly admired our Poetry, which, it has been said, is at times worth as much as is paid for the Magazine.

The Proprietors are not contented to stop here, but being desirous to seek further improvement, they have increased the size of the Magazine by two pages, and have decided to supply at a merely nominal price, full-sized patterns of all their Costumes, as well as naming the quantities of materials for each dress. This will be of great advantage to Ladies, enabling them to have their dresses made at home, and to display the good taste which our English ladies have always possessed. Dressmakers will also find our patterns of great value, for they will now have greater advantages than the French possess, and will soon acquire as great facilities for making dresses as any French *modistes*.

We have now only to thank our numerous patronesses for the great encouragement they have given us for FIFTY-FIVE years, and we hope that they will always remember that our motto is "Quality, not Quantity."

The *Princesse Robe* has taken such exclusive possession of the fashionable world, that no other style seems to be thought of. We have it in all Morning dresses, as well as in all styles of Afternoon and Evening Costume.

The *Gilet* and the *revers* enter into all possible combinations, there is the long *Gilet* and the *Gilet* of medium length, while the *revers*

are placed in every possible way in which they can enter into the combination of a Costume.

Three of the Plates of Costumes contained in this number are from the exclusive sources we named in our observations for September last; they are the styles worn by the Aristocracy of France.

We have only given two Ball Costumes, because Visiting and Carriage Costumes are most required at this season. We shall give some very elegant Evening dresses in our February Number.

The train thrown over the arm is a style which is now generally adopted: some call it the "Gainsborough," others the "Cornine."

OUR PARIS LETTER.

Paris.

Ma Chere Amie,

In England I should not have to write on the subject of my present letter—your legislators have long since taken the subject in hand,—I mean the oppression of the poor needlewoman; here the dressmakers' assistants are nearly all in a pitiable condition, but the most oppressed of the class, are those that work for the wholesale man-dressmakers. These gentlemen get a few patterns, a large quantity of inferior materials, and a number of young girls that can just handle a needle; they put them in a close, ill-ventilated room, not half the size that it ought to be, then give them a miserable pittance, hardly sufficient to keep body and soul together. To see these miserable creatures would draw pity from every one except the masters that employ them.

They have a large quantity of sewing machines, and one superintendent, and you would be astonished at the number of dresses these poor creatures stitch together; these dresses are then sent to England, into every large town, and distributed at the various drapers' shops, labelled "The Latest Parisian Fashion," and sold at apparently low prices, but really dear, if you consider the materials and the making up. All this is a great injury to our dressmakers, and no one is benefited but these cruel men-dressmakers.

I know that English Ladies have a strong feeling for humanity, and naturally oppose every kind of oppression, and I hope that when any of them unfortunately purchase the kind of dresses I have named, they will not fail to expose the worthlessness of the materials, and to caution their friends.

I have now done my duty to my sex, and will proceed to write on a more pleasing subject.

Our friends of the Fashionable World have returned from their *Chateaux*, and we have had a few reunions. I have seen several of the dresses that you have illustrated in your January number. The Ladies looked well and charming, all was life and gaiety.

I will give you a sketch of two dresses which are not in your Magazine; one was worn by the Marquise de R—, the other by the Comtesse My—. The Marquise looked exceedingly handsome in a costume of ruby *velours frappé*, and blue *celeste* satin brocade; the train and body were of *velours frappé*, and opened in front upon a blue *celeste* *plastron*, widening down to the bottom of skirt; the train and body were trimmed by two rows of gold braid, edged by white Malines lace. Her lovely friend the Comtesse, was attired in a *feutre faille* short skirt, embroidered with silk of the same color. A body and long *princesse* train of pink brocade was worn over this skirt, which opened in front with *revers*, and was trimmed all round by a grey silk cord. A small grey felt hat of the Gainsborough form, trimmed by pink feathers, completed this bewitching *toilette*.

COMTESSE DE B—.

** The Description of our full-sized pattern will be found on page 8.

Description Of the Plates of Costumes.

** Those Costumes which do not bear the name of the Modiste at the bottom of the plate, are from our "Exclusive Modistes," who we named in our September Magazine.

N. B. *Dorée's Paris Model Patterns of the Dresses, Casaque, Pelisses, illustrated on these plates, may be had at sixpence each, post free. For particulars, see page 8.*

PLATE THE FIRST.

Fig. 1.—"The Gainsborough" *Princesse* Dress of brocade, silk, velvet, and *velours commissionnaire*. The dress is made of brocade; the train is very long, so as to drape well on the arm; the skirt is of blue *faille*, *bouillonnée* up to the *gilet*; the underskirt at back is of blue *faille* like the front, and trimmed to correspond, the *revers*, cuffs and bows are of rich blue velvet. The *gilet* is of the *velours commissionnaire*; a whole *gilet* can be made, or corner pieces of the velvet can be sewn underneath so as only to imitate a *gilet*: this plan would be cheaper and less bulky. Quantities required:—8 yds. of light blue *faille*; 1½ yds. dark blue velvet; if a whole *gilet* is made 1½ yds. of *velours* is necessary, otherwise ½ yd. is sufficient; 10 yds. of brocade; 24 buttons.

Fig. 2.—Carriage *toilette* of dark brown velvet and fur; the *gilet* and *tablier* of yellowish satin embroidered by hand. The *gilet* and *tablier* can be bought ready embroidered and of all sorts of colours and materials, such as satin, silk, velvet, or woollen. The train is of the *Princesse* form trimmed with fur. The *gilet* is long, and the *tablier* is slightly *bouillonnée* across the front. The muff is made of the same fur as the trimming of the dress, either Renard or Skunk. The front opening is trimmed by *dentelle de Flandres*, and the same lace is placed between the two quillings at the bottom of skirt: it is a happy conception, the contrast is very effective. This Costume will require:—10 yds. of velvet; 8 yds. of satin (if

the *gilet* and *tablier* are not bought ready made); 6 yds. lace; 9½ yds. of fur; for muff 1½ yds. of fur; 1 yd. cord; 4 tassels.

Fig. 3.—*Pelisse* of black cloth, trimmed with fur and *passementerie*. Will require:—3 yds. of 54 inch cloth; 4 yds. fur; 10 ornaments of *passementerie* for sleeves, pockets, etc., and 1 large one for the back.

The dress is of lavender poplin, composed of deep pleats up the front and sides, and is slightly *bouffante* at back.—14 yds. of 24 inch poplin; 60 buttons.

PLATE THE SECOND.

Fig. 1.—*Manteau Visite* of black cloth, richly embroidered and trimmed with fringe, velvet and *brandebourgs*. Will require:—2½ yds. of 54 inch cloth; 2 yds. velvet; 10 large *brandebourgs*; 8 smaller ones for the sleeves: 4 yds. fringe; 20 large buttons; 16 smaller ones.

Princesse Dress of brown *cachemire*, trimmed with fringe and bias bands edged with brown satin: the front is all in one, the back of polonaise falls over the skirt, which is trimmed with flounces and *plissés*. Will take 17 yds. of 22 inch *cachemire*; 4 yds. satin; 2 yds. of fringe.

Fig. 2.—The Alexandra Princess Dress, of Caroubier brocade, velvet and *faille*; the dress and train are of brocade: the *revers* of velvet, the *gilet* and skirt of silk. This elegant *toilette* will be very much worn, for it is well suited to the present taste, which combines richness and elegance with simplicity. The *revers* commence above the hips, and are carried straight down where they meet the detached train, which may be carried on the arm, or let down as the occasion requires. The underskirt is made of stiff muslin, which is fastened on the lining of the body, 4 inches above the place where the *revers* meet, the skirt is then made on this foundation, and the *revers* laid over it and fastened. The *gilet* is only a piece of silk let in under the *revers*, and fastened to the lining of the body.—2 yds. velvet; 10 yds. brocade; 8 yds. *faille*; 24 buttons.

Fig. 3.—*Princesse* Dress of grey brocade, silk, and satin. The Jacket, one cross band and the train are of brocade; the *gilet*, two cross bands and the *plissés* are made of silk; the *bouillonnés* are satin. The body fastens on the left side under the *gilet*. The skirt is made as usual on a stiff muslin foundation, which is fastened (under the cross bands) to the lining of the body; the train is of moderate length and trimmed by a *plissé* of silk. It will require:—8 yds. brocade; 7 yds. silk; 4 yds. satin; 6 yds. silk ribbon.

PLATE THE THIRD.

Fig. 1.—Young Lady's dinner dress, composed of slate-colored brocade and silk. The dress is of brocade; the sleeves, *revers*, the front *plastron-plissé*, and the *plissés* round the skirt, are all of silk. The train is moderate

and slightly puffed at back, and edged by a thick silk cord.—8 yds. of brocade; 7 yds. of silk; 3½ yds. silk cord.

Fig. 2.—Ball *toilette* of straw-colored silk and white China crepe, trimmed with foliage and *chenille* fringe. Any lady possessing a shawl, either of China *crêpe*, or of white lace, will find it very useful for making up this *toilette*; the ends are fastened under the train at back, and the point falls over the left side. A black lace shawl would do, but the *toilette* would be less dressy. The body is made with pointed waist, and from the point start 3 small pleats which assist in forming the *panier*; the back is made *en Princesse*, and the train (which is trimmed by foliage and *chenille* fringe), falls gracefully over the under skirt, where it is caught up and fastened by a large bunch of flowers and foliage. It will require.—18 yds. of straw-colored silk; 2 yds. of wide China *crêpe*; 5 yds. of foliage; 2 bunches of flowers; 11½ yds. of fringe.

Fig. 3.—*Princesse* Robe of sage-green brocade and silk. The body and upperskirt are made of brocade; the *revers*, *plissées*, and under-skirt are of a lighter shade of green silk. The upper skirt is looped up by a bow of silk, the train is trimmed by a *rûche* of the plain silk like the front; at the back is a large box pleat of brocade. It will require.—7½ yds. of brocade; 11 yds. of light silk.

PLATE THE FOURTH.

Fig. 1.—Ball *toilette* of *foulard des Indes*, lace, and blue silk. This Costume has the appearance of 3 different skirts, but is in reality only a *Princesse robe*, for all the skirts are made on the same foundation; the *tunique* is looped up behind by bows of narrow blue ribbon, under which starts the train: the blue silk skirt just touches the ground at back.

We will here observe that Petticoats are now all made walking length, long petticoats having proved so very unmanageable. Trains to petticoats are attached in two ways, either on the upper petticoat, or on the dress itself; to fasten the train on the upper petticoat, you proceed as follows:—

On the petticoat sew two dozen or more tapes at distances of 6 inches apart, forming two perpendicular lines; these lines starting from the waist, at a width of three inches apart, and widening down to the bottom of the petticoat.

The train, which is provided with the same number of tapes placed at the same intervals at the edges, is then tied on the petticoat till the bottom tapes are reached, and it is then tied on the train of the dress, in the same manner.

The petticoat train is 3 inches wide at the waist, and widens gradually down to the bottom; it is covered by numerous flounces, and is generally made of thin calico, thick muslin, or nanook, etc.: the same thing is done when the train is tied on the dress.

This *toilette* will require:—9 yds. of *foulard*; 7 yds. blue silk; 3 yds. narrow ribbon; 2 yds. wide ribbon; 7 yds. wide lace; 5½ yds. narrow lace.

Fig. 2.—*Princesse* Dress of *Caroubier faille* and *velours frappé*. The body and underskirt are of *velours frappé*; the train and *plissées* of

faille: the front is slightly *bouillonnée* and sewn under the long tabs: the two ends of the *tunique* at back are looped together and fall over the train, where they are fastened. For making this dress, see description of fig. 2, plate 2. Material required:—5 yds. of *velours frappé*; 10 yds. *Caroubier* silk; 1½ yds. of fringe.

Fig. 3.—Dinner Dress of *mauve* silk, trimmed with white lace. The Jacket body of this dress is separated from the skirt, and the skirt is sewn on a band. The tunic does not meet in front, but is slightly held back by a loop and falls straight over the skirt. The body may or may not be cut square: the lace trimming on the *Tablier* is composed of wide insertion edged with lace: the insertion is doubled to form the *tablier*: this trimming ends under the tunic. Will require:—16 yds. of silk; 4 yds. lace insertion; 5 yds. lace; 21 yds. of ribbon.

* * * The Reverse views of all the Costumes in the above plates, will be found engraved on our seventh plate.

PLATE THE FIFTH.

No. 1. CHAPEAU of cream white felt with turned-up brim covered by brown velvet. In front are large bows of cream white silk fixed by an ornament composed of feathers; the crown is partially covered by a white ostrich feather with brown tips, which falls at the back.

No. 2. BONNET having the crown of black satin and the brim of velvet of the same color. In front are feathers of the *veille-or* tint, and at back is a spray of small flowers; strings of black ribbon.

No. 3. HAT of grey beaver, the right side of brim is turned up and fixed by bands of black velvet ribbon. Starting from a red and black band at right side, two ostrich feathers are carried to the back; one is white, and the other white edged by grey. In front are large bows of black silk.

No. 4. BONNET of black satin: the brim is *bouillonné*, and the front of crown is trimmed by two ostrich feathers, one black, and the other white and black. Strings of black satin ribbon.

No. 5. HAT of the Spanish form called *Estudiantina*: it is of black felt, and the brim is edged by silk: a portion of the right side and back of brim is turned up and is crossed by a black ostrich feather, which starts from a large group of bows in front: on the top of crown is a second feather.

No. 6. HOOD composed of white wool, and intended to be worn on leaving the Opera or other assembly.

No. 7. Double *Pelerine* of white wool edged by fringe and *en suite* with the hood No. 6, just described.

No. 8. HAT of brown beaver, trimmed by maroon and black reversible ribbon forming bands and bows; the hat is also trimmed by three brown birds.

No. 9. HAT of brown felt and dark brown velvet; the brim is lined by the velvet, and the right side is turned up and ornamented by a large bird and a knot of velvet: at back is a second bird, and in front are brown feathers.

No. 10. CHAPEAU of grey beaver trimmed by *cerise* ribbon which forms a large group of bows at left side of front; a band of ribbon crosses the crown and forms at the same side a loop and two floating ends; at back is a grey wing, and a grey and white ostrich feather.

No. 11. Morning CAP of white opaque muslin. the crown forms a puff and is finished by a frill arranged in spiral folds of muslin with a narrow worked edging. At front and at back are loops of sky-blue silk.

COLEMARSH MILL.

BY G. EWART FLEMING.

CHAPTER I.

THE MILL AND ITS MASTER.

The little country town called Colemarsh was situated in one of the western counties, lying, snugly encircled by low hills, in a valley of pastoral greenness and beauty. The country round it was highly cultivated, and dotted here and there with large mansions set in picturesque deer-parks. The chief of these "stately homes of England" was Colemarsh Hall, the ancestral dwelling place of Sir Guy North. The Norths of Colemarsh had been powers in the country-side from time immemorial, and had exercised an almost feudal authority over the adjacent town-dwellers, and the inhabitants of the little outlying hamlets.

I shall have more to say anon of Sir Guy North and Wilfred, his son and heir.

A mile from Colemarsh, lying in a southward direction half-way between the Hall and the town, was Colemarsh Mill.

It is a grim ruin now, desolation and decay have had their will of the old place for many a long day; but I like to think of it as it was years ago, before the dark deed took place which ultimately caused its desolation.

It was a flour-mill. The mill and its out-buildings stood back from the road, in a large green field on the edge of the swift-flowing Cole. The house was also in the field, but much nearer to the road, being only divided from it by a narrow strip of garden. It was a dear old place, covered with ivy, which peeped in at all the old-fashioned lattice windows, and made a fine resting-place for the young swallows on summer days. The strip of ground in front was laid out with a certain degree of taste in arrangement, though the flowers were homely and of ancient descent. At the back of the house, running along one side of the road, was a large kitchen garden, well stocked and with a row of bee-hives in the sunniest corner.

Two or three outlying fields belonged to the mill, in which grazed the two red cows, and where on Sundays, the three horses, two belonging to the mill, and one which Gilbert Armstrong rode, or drove in his dog-cart to market, might be seen taking their ease in the sunshine, when the mill-wheel was still, and Sabbath silence rested on the scene.

Correspondents always addressed Gilbert Armstrong at "Colemarsh Mill," but to the

oldest inhabitant it was known simply as "Armstrong's Mill," it had been, with its adjoining house and land, in the Armstrong family so long. It had passed from father to son, from generation to generation, and was now owned by the last left of the name,—Gilbert Armstrong.

He had neither brother nor sister, uncle nor aunt, for though the direct succession had not been broken, the Armstrongs were not a prolific family, having mostly married late in life, an example which their remaining representative seemed inclined to follow.

We cannot make Gilbert Armstrong's acquaintance at a better time than on this sultry July evening, when, the day's work over, he sits in the oak-panelled parlor which looks out on the quiet country road.

Gilbert is not handsome, nor very young, but he bears his forty years with a certain grim grace peculiar to himself, and he carries his upright figure—strongly developed,—with an air that reminds one of an old Saxon warrior. His air is of a chestnut shade, and curls close to his head. His eyes are of a deep, intense blue, looking almost black in some lights, or when their owner is under the influence of strong emotion. His face is lined and grave beyond his years, bearing upon its broad brow the impress of more thought and intellect than is common to men of his class.

He is a man whose character evidently is not to be read on the surface, and to tell the truth, more people in Colemarsh and its neighbourhood respect than love Gilbert Armstrong.

A just, if hard, master, a clever business man, a keeper at home, silent and taciturn,—such was the character you would have had of the miller at any house in Colemarsh, and it was true. But there were unknown depths of good and evil—awful possibilities, unsolved enigmas in Gilbert Armstrong's mind and heart; and it is with these, their rise, their growth, their consequences, that I have to do.

The grave miller was reading, in a book the choice of which would have surprised many, Shakespeare's Plays, and his evident enjoyment of "*As You Like It*" was proof sufficient that he was not breaking up new ground, but rather was leisurely extracting the sweetness from a well-known spring.

At length the light began to wane. The parlor-window looking to the east showed the twilight mist rising from the river and creeping along the road. Gilbert Armstrong rose, and replaced the book in the old-fashioned oaken-case by the fireplace, and taking his hat from

its peg behind the door, walked out of the house. He sauntered down the strip of flower-garden, exchanging a few curt, but not unkindly words with his housekeeper and factotum, a deaf old woman, Susan Marks by name, who was labouring *con amore* among the purple stocks and flaming nasturtiums.

"Are ye going out?" she called to him as he opened the wicket-gate leading into the road.

"Just for a walk," was the quiet answer, "but you need not sit up. I shall not want supper."

He closed the gate behind him, and walked briskly along the road towards Colemarsh, the dewy scent of flowers upon the air, the river murmuring gently in his ears, and overhead in the quiet twilight skies, a full moon, and the evening star.

"No supper," grumbled Susan Marks at the sound of her master's foot-steps died in the distance, "no, I'll warrant him, he'll want no supper where he's going. I suppose Miss Millicent's sweet looks will do instead. Ah! I dare say he thinks he's going to do a fine thing for himself, but I know *she'll* never toil and moil like me; fine waste there'll be when she and her mother comes here."

CHAPTER II.

"A SIMPLE MAIDEN IN HER FLOWER."

No shadow of Susan Marks' grumbling spirit fell on Gilbert Armstrong as he quickened his pace along the tree-shaded road towards Colemarsh, but the old woman was right, he certainly would not want supper where he was going.

Like many men to whom love comes late in life, Gilbert had taken the disease badly. The world had narrowed itself to him lately, all its beauty was in Millicent Gray's face, all its music in her voice, all its gladness in her mirthful laugh.

Millicent was the only child of a deceased school-master, and lived with her widowed mother in a tiny cottage on the outskirts of Colemarsh, on the side nearest the mill. The widow was very poor, and added to her scanty means by doing fine needlework, while Millicent contributed her share to the humble house-keeping, by managing a little school.

Very young and very backward were her pupils, for Millicent's teaching capabilities were not of a high order; but her father had been respected in Colemarsh, and they who remembered him were willing to help his wife and child in their struggle with poverty, a struggle

made mere pathetic by their passionate desire to remain together. So Mrs. Gray sat all day sewing in the little cottage kitchen, and Millicent kept school in the parlor, longing, ah! how often on these summer days, to break her bonds and rush into the fields and woods now fully clothed with their Midsummer splendour.

Millicent's father had been Gilbert Armstrong's friend, and the only man the taciturn miller ever admitted into his confidence. Together, in the oak parlor at the mill, or in the tiny cottage rooms of Philip Gray's house, these men had sat, in deep thought, earnest study, or eloquent conversation.

Now and then, Millicent flitted about them like a bright-winged butterfly; laughing at their grave looks, and putting in some quaint idea or speech of her own. Gilbert Armstrong had carried her in his arms as a baby, played with her as a winsome, laughing child, and felt rather shy of her as she passed from girlhood to womanhood.

But when her father died, and she tried in her little way to help her mother to live, when she had grown into a lovely woman with night-black hair, and melting hazel eyes, Gilbert gave her the one good thing he had, his love—the strong impassioned love of a man, who has seen his youth go by and leave him fancy free, only to lose his heart more certainly when his time for captivity came.

He loved her, wholly, unreservedly, unalterably, but as yet no word had passed through those grave lips which would alarm the girlish fancy, or wake her slumbering woman's love. Gilbert Armstrong was in no hurry. He feared no rival, for young men were painfully scarce in countrified Colemarsh; they having the custom of early leaving their native soil to fight life's battle upon wider ground, and in sight of less partial or critical spectators than those who had known them always.

A faint hint or two he might have dropped from time to time to Mrs. Grey, the result of which convinced him that the mother's influence would be used on his behalf when the time for speaking came, so Gilbert waited.

Meanwhile he saw much of the girl whom his heart had chosen. Nearly all his evenings were spent in the cottage parlour, or in the tiny strip of garden which he wholly kept in order.

Presents came often from the mill, eggs, milk, poultry, loaves of Sarah's careful baking, vegetables and fruit. Sometimes, on market days, when tenderness conquered him, Gilbert Armstrong would bring his unconscious lady-

love presents from the town; scissors that were notable for their determined refusal to cut, the latest whims in stationery, or a new book. Once in a fit of that strong weakness, which often urges a man to make himself ridiculous, Gilbert yielded to the importunities of an itinerant artist, [and had his portrait taken, Photography was in its infancy then, and it must be confessed that the "counterfeit presentment" on glass, colored, and enclosed in a scarlet morocco case lined with purple velvet, was not the work of art which the photographer would fain have Gilbert believe it.

He had not expected Milicent greatly to admire it, but he was unprepared for the thoughtless burst of merriment which greeted its appearance when he sued for its acceptance by the light-hearted young girl. Gilbert had often suffered from her want of thought, and careless neglect of his devotion, but he never felt such a slight as when she criticised his portrait. He put it into his pocket, and not all Mrs. Gray's entreaties, even when faintly backed by Milicent, could induce him to bring it forward again. With an awkward smile he turned the conversation, and persistently continued to change its current whenever mother or daughter sought to revert to the unlucky portrait.

But as Gilbert Armstrong walked home that evening he took out the crimson case, and looked at the likeness of his own face in the moonlight. No one looking on him then would have recognised the original of the portrait: still less when a few minutes afterwards, he stood in the mill yard, crunching the broken glass savagely beneath his heavy boot, before gathering up the fragments to fling with a muttered curse into the mill-dam.

There was a dark side to Gilbert's love; he kept it in the back-ground, even from himself, but there were times when his soul shuddered at the vehemence of his passion, when the bare thought of a rival drove him nearly mad; when the mere idea that Milicent Gray might never be his wife, seemed to transform him from a man to a fiend.

CHAPTER III.

GILBERT'S HERITAGE.

Gilbert reached the cottage. As he turned the handle of the green door which opened from the garden to the road, he saw Mrs. Gray sitting in the house-porch alone. His heart sank, as it always did when he failed to see Milicent's slender figure in her wonted summer place, but he stepped forward, and controlling his vexation, greeted the widow with his usual kindness.

"Milicent is gone up to the Rectory," said Mrs. Gray, as Gilbert seated himself on the rustic bench beside her. "Mrs. Ayscough wanted to see her about the children going to the National School feast."

"What feast is that?" asked Gilbert, "they had their May-day treat as usual, I know; at any rate Mrs. Ayscough was sharp enough about my subscription."

"Yes, but this is a tea-drinking at the Hall, on Mr. Wilfred's birthday, the 11th of August."

"Oh! I remember," answered Gilbert listlessly, "his twenty-fifth birthday is an event. He comes into Cleethorpe then."

"Yes, I often wonder other people are not as sensible as Lady D'Estray, and make twenty-five instead of twenty-one the proper period for majority."

"After all, what is twenty-five?" said Gilbert cynically, "a man has not much sense till he sees thirty clear over."

"Well, no," replied compliant Mrs. Gray, "you are right, Mr. Armstrong, or even forty."

If Mrs. Gray meant this remark as a personal compliment, it failed in its intention, for Gilbert passed it by in silence.

"It seems but the other day," he said musingly, "that Lady D'Estray and I had that stormy meeting about the mill. I remember how she raved at me because I would not sell it. 'I shall leave Cleethorpe' she said, 'to Wilfred North, my nephew; when he is twenty-five he shall take possession, but I must have the land round Colemarsh Mill. It stands just on a corner of Cleethorpe, and spoils the shape of the property.'"

"Ah," said Mrs. Gray, "I remember, too, how she never forgave my poor Philip for saying he could not blame you for wishing to keep the inheritance of your fathers; nor how she sneered at the expression, and finally said that talking about such people as millers and their fathers made her ill."

"She was a regular North," rejoined Gilbert, "and Colemarsh Mill, as I have heard my father say, was ever a Naboth's vineyard to the proud Norths. 'I will not sell it,' I said to her at last, and I shall never forget her haughty face and flashing eyes as she answered 'it is not fit that such as you should own land. A North should have Colemarsh Mill.' 'Madam,' I said in my rage, 'a North shall never have a foot of Colemarsh Mill ground, *unless it be enough to make him a grave.*'"

"Did you say that to Lady D'Estray?" asked Mrs. Gray, her voice sinking to a shocked whisper.

"I did," he answered, "or rather not I, but something speaking in me at the moment; still I feel now that I could strike down either Sir Guy or Mr. Wilfred if they were to use language to me like I heard from Sir Guy's proud sister, Lady D'Estray."

"Ah," said Mrs. Gray shaking her head, "you may well say proud. I remember her a young girl, and you could not match Miss Camilla North for pride or beauty in the countryside. Then she married Lord D'Estray, and if ever a poor gentleman was hectored and frozen into his grave, he was. It was a good thing she had no children."

"It was,—for Mr. Wilfred, certainly," replied Gilbert. "I suppose he will settle at Cleethorpe when he comes home from Italy."

"Oh yes," replied Mrs. Gray, "I spoke the other day to Willis, the Hall butler,—I do sometimes chat with those kind of people, Mr. Armstrong, else in a little place like this they would say I was proud—and he says that Mr. Wilfred has promised his father to give up that wandering artist's life, and settle down at Cleethorpe. He will be home on the 7th of August. I suppose the next news will be of his marriage with some grand lady."

"Very likely," said Gilbert wearily. He was tired of this stale talk about the Norths, for whom, as will be seen, he had no friendly feeling, and he longed for Milicent's return.

Mrs. Gray wandered into a maze of conjectures concerning Mr. Wilfred's probable choice, but Gilbert Armstrong heard her as if in a dream, keeping his eyes fixed on the garden door till Milicent appeared. The moon shone upon her white raiment as she came quietly up the paved walk, tall and fair as the snowy lilies that blossomed on either hand. Gilbert's heart went out to her with a great rush as she came towards him, and held out her hand in kindly greeting. For the first time, he realised that she must be fair in others' sight as well as his, and with that thought was born a great fear, a great jealousy, concerning the woman he loved, which never wholly died out of Gilbert Armstrong's breast.

"I must speak soon," was the thought uppermost in his mind. "I must show her my long love before the idle words of some shallow fellow captivate her fancy, and I lose my chance for ever."

Then as he looked at her standing in the moonlight, so young and untried, so girlish and so fair, his heart failed him. She was talking with innocent excitement of the forthcoming festivities at the Hall, how her little

flock was to share the care and superintendence of the National school-mistress and her satellites, thus leaving her free to take her fill of the rustic dissipations. A large company was expected, young and old, rich and poor were invited, for all classes were interested in Wilfred North's twenty-fifth birthday, when by the terms of his aunt's will he was to take possession of Cleethorpe Manor and its belongings. Milicent's eyes sparkled as she rehearsed the arrangements for the festival, which had formed the subject of her conversation with the chatty rector's lady, and girlish—almost childish,—glee was written on every feature of her expressive face.

A strange kind of pity came into Gilbert Armstrong's mind, such pity as one might feel for a child.

"I will wait," he said to himself, "until after the 11th. Let her enjoy this one treat untroubled by thoughts of woman's love and its responsibilities. I will wait till then."

When he reached home that night, he found a letter lying on the parlour table. It bore the North crest, and was from Sir Guy. The epistle was courteously worded, and requested Mr. Armstrong to re-consider his decision concerning the sale of Colemarsh Mill, which Sir Guy knew Mr. Wilfred North would gladly purchase at Mr. Armstrong's own terms, and retain him, of course, as a tenant.

Some evil influence seemed at work in Gilbert Armstrong's mind as he read that blandly-penned, courteous letter, and when he had finished the perusal, he tore it twice across, and threw it with a passionate gesture into the empty grate.

"Is my word of no avail, that a North thinks my mind to be changed by a courteous letter. I have said it once, and I say it again, A NORTH SHALL ONLY HAVE AS MUCH OF MY LAND AS WILL MAKE HIM A GRAVE."

(To be continued).

GRATITUDE.—Common natures never experience the sentiment of gratitude; it is only the highminded and intellectual who can ever feel grateful.

A CLEAR CONSCIENCE.—How bravely a man can walk the earth, bear the heaviest burdens, perform the severest duties, and look all men boldly in the face, if he only bears in his breast a clear conscience, void of offence towards God or man. There is no spring, no spur, no inspiration like this. To feel that we have omitted no task, and left no obligation undischarged, this fills the heart with satisfaction, and the soul with strength.

"1879."

Once more by God's good leave I stand
Before an open gate;
Behind me lies the last year's road,
The which in gloom or glow I trode,
According to my fate,
Before me lies a doubtful way;
And there is much to think and say,
Between my heart and me to-day.

'Tis meet and right, my heart, that we
Should pause a moment here,
Between the old life, past recall,
And that dim future which must fall
On us the coming year.
'Tis meet and right that we should stay,
For solemn converse on the way
That lies before us from to-day.

It may be light and full of love,
All flower-bestrewn and warm;
It may be dark, and set about
With thorns no hand can gather out,
And shadowed o'er with storm.
'Tis meet, my heart, that we should pray
For strength and succour on the way,
Before we travel forth to-day.

For strength alike when sunshine falls,
As when the storm-cloud lowers,
(The sunbeams smite us when they pour
Too fervently their golden store;
And joy has fatal hours:)
For succour in each deadly fray,
For God's good guiding all the way,
For angels' helpful love we pray,
My heart and I this New Year's Day. H. S.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 54½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given to these Patterns.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

In consequence of the great demand for the new Robe Princesse with train to be carried on the arm, we have this month given another style with the train longer and not so full as that given last month. On account of the number of pieces of which it is composed, we only present our subscribers with one pattern this month instead of two, which is our general number.

THE GAINSBOROUGH PRINCESSE DRESS is represented on the first figure of our first plate. The pattern consists of eight pieces, viz: Front, Revers, Gilet, Sidepiece, Sleeve, Back, Front-skirt and Under-skirt. The size of our paper would not allow us to give the full lengths to Front, Sidepiece, Back, Front-skirt or Under-skirt, and we have therefore given models of the complete pattern in our seventh plate. The plain white portions of these models,

show the pattern as we have given it: the SHADED PARTS show the exact sizes and form of the portions which have to be added.

The Gilet, the Revers, and the Sleeve are all given in their full size complete. The bottom of Front must be lengthened 17 inches at the under-arm seam, and 14½ at the front edge, with the front corner rounded off. The notch at D is about 9 inches above the bottom, and is to be left loose in making up. The Side piece must be lengthened 32 inches at the seam under the arm, and 47 inches at the side seam, the width at bottom being 30 inches. The Back must be lengthened 48 inches at the side seam, and 60 inches in the middle of back skirt, while the width at bottom must be 30 inches. The Front-skirt (marked by two holes), must be lengthened 27 inches at the front edge, and 31 inches at the side, the width at bottom being 22 inches. The Under-skirt (marked by three holes) will require lengthening 32 inches at the side seam, and 35 inches in the middle of back, the width at bottom being 22 inches.

The making up is very simple, and will be easily understood at a glance by referring to our seventh plate. The Front-skirt must be draped or fulled at the sides, until its length is only 34 inches at front and 35 at the sides: the top part must then be sewn underneath the Gilet along the dotted line A, B; while the side (as indicated by the two cuts) must be sewn to the side of Under-skirt, from the notch at B, to the bottom at C. The dotted lines at bottom of Front show the position which the Front-skirt occupies underneath this piece. In the Gilet it is only the front part, (or else corner pieces,) that need be made of the *velours*, the other part of the Gilet will not be seen and may be made in lining. The top of underskirt must be sewn to a waistband or broad tape, which fastens in front before the GILET and the front of dress are buttoned. In the Front, the skirt revers must of course be turned back, as shown by the dotted lines: the plaits or fishes in Front and Gilet are marked by pricking. The making up of sidepiece, back and sleeve call for no special remarks.

DEVERE'S PARIS MODEL PATTERNS, FOR JANUARY, 1879.

Plate 1.

- No. 21.—The Gainsborough Princesse Dress, fig. 1.
" 22.—Tunique for a Carriage Dress with gilet and Tablier, fig. 2.
" 23.—Close-fitting Pelisse, fig. 3.

Plate 2.

- " 24.—Child's Ball Dress, fig. 1.
" 25.—Manteau Visite, fig. 2.
" 26.—The Alexandra Robe Princesse, fig. 3.
" 27.—Princesse Dress with gilet and scarf, fig. 4.

Plate 3.

- " 28.—Dinner Dress with Plastron, fig. 1.
" 29.—Polonaise and Tablier for Ball Dress, fig. 2.
" 30.—Robe Princesse à Plastron, fig. 3.

Plate 4.

- " 31.—Ball Dress with long train, fig. 1.
" 32.—Princesse Tunique-Habit with square opening, fig. 2.
" 33.—Corsage Habit and Tunique for a dinner dress, fig. 3.

PRICE SIXPENCE EACH, POST FREE.

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N. B. In ordering a pattern the number only need be specified.

PRINCESS ALICE.

DECEMBER 14TH, 1878.

Gone in the golden prime of womanhood,
 From lovelit hearth, and peaceful princely sway,
 Gone from thine husband, vanished from the eyes
 Of loving children, saved from death by thee.
 Gone from the sacred circle of thy kin,
 First jewel lost to the fraternal band
 Of sons and daughters born to our great Queen.
 Gone from thy widowed Mother's lonely life,
 That Mother whose best comforter thou wert,
 When death divided, seventeen years ago
 Her close heart-bond with Albert, called the Good.
 Gone from the people of this loyal land,
 Who loved thee from the cradle to the grave,
 Gone from the kindly hearts that welcomed thee
 When thou didst take the sacred name of wife,
 And called thy husband's Fatherland thine own,
 Gone from all these things to the silent land !

The nation looked for tidings day by day,
 And prayer went up from anxious, loving hearts
 That God would spare to us and Fatherland,
 The cherished life of England's sweetest flower.
 But while the prayer was yet upon our lips,
 While hope still warred with fear in faithful breasts,
 Dread tidings travelled over land and sea,
 Death claimed the forfeit of that goodly life,
 And England's PRINCESS ALICE was with God.

She lived full nobly—worthy of her race,
 She died full nobly—laying down her life
 The precious cost of mother's duty done !
 She lived full purely by her husband's side,
 She died full purely, as a ripe saint dies.
 She lived for others' comfort and content,
 She died for love, heroic, selfless, grand.
 In lieu of earthly crown God giveth her
 The starry circlet of love's martyred ones :
 For human sceptre fallen from her grasp,
 The angels bring her branches of the palm
 That grows in Heaven for such as overcome :
 And while we mark and mourn her empty place,
 Who knoweth of her rapture, standing high
 Among the blessed, where her noble Sire,
 With her sweet children, meet her, robed and crowned ?

We know not these things,—tears and dole are ours,
 And England's heart is heavy for its Queen,
 Again bereaved on that December day
 Which robbed her of her husband years ago.
 Weep, Royal One, thy people weeps with thee,
 Thy children are the children of thy land,
 And in the nation's heart, where fondly lay
 The image of thine ALICE, gapes a wound
 Which aches for thee, and for itself, because
 This world hath lost her. But for her no tears,
 She has but gone full early to her rest,
 Earth is not worthy of such noble souls,
 Their life is hid with God beyond the stars !

H.S.

The Court and High Life.

On Saturday, December 14th, shortly before 8 o'clock in the morning, her Royal Highness the Grand Duchess of Hesse, Princess Alice of Great Britain and Ireland, second daughter of Her Majesty the Queen, departed this life at Darmstadt, to the great grief of Her Majesty and all the Royal Family. This grief is profoundly shared by all Her Majesty's loving subjects.

The Court went into mourning on Dec. 18th, and after the change of mourning on the 8th Jan. is to remain in mourning until Jan. 29th.

The Earl Marshal issued an order for a General Public Mourning of three weeks, commencing Dec. 15th.

His Royal Highness the Field-Marshal Commanding-in-Chief has directed that the Officers of the Army be required to wear, when in uniform, a band of black crape round the left arm. The Lords Commissioners of the Admiralty have issued similar directions to the Officers of the Royal Navy and Royal Marines.

Her most Gracious Majesty, who has somewhat recovered from the depression caused by the death of the Princess Alice, is (at the time of our going to press) at Windsor with Princess Beatrice. The Court will however remove at an early date to Osborne.

Their Royal Highnesses the Prince and Princess of Wales, were with her Majesty in the hour of her bereavement, and doubtless their loving ministrations in conjunction with those of Princesses Christian and Beatrice, have been the source of much solace to our beloved Sovereign.

The Prince of Wales, Prince Leopold, and Prince Christian left London for Germany on Dec. 16th, to attend the funeral of the Princess Alice. The Duke of Cambridge, being unfortunately attacked by gout, was unable to attend the solemn ceremony.

The Duke of Edinburgh landed from the Black Prince at Spithead on the 16th Dec. His Royal Highness at once proceeded to London, to join the Duchess, who had arrived at Clarence House with her children a few days earlier. Their Royal Highnesses visited the Queen at Windsor on the following day.

Great sympathy is evinced in Canada and the United States for the Queen, and also for the Princess Louise, who is so newly welcomed among them. Prayers for the Queen and Royal Family were said in all the churches in Montreal, Quebec, and Toronto.

The marriage of the Duke of Cumberland and the Princess Thyra of Denmark, was celebrated at Copenhagen on the 21st Dec.

*** In consequence of the Earl Marshal's order for a General Mourning, this Magazine has, by great exertions, been issued a week before its usual time, in order to place in the hands of our subscribers, not only the beautiful Poem which appears on the opposite column, but to lay before them a few hints as to those dresses in this and our last month's number, which are best suited for adapting to mourning purposes.—Ed. W. F.

HINTS ON MOURNING.

In a General Mourning it is not usual for the Public to wear crape. The most appropriate materials are silk, poplin, cashmere, alpaca and repp (or cord.) Velvet, velours-frappe, and silk, are very suitable for trimming. Black, or grey trimmed with black, are the proper colors. White may be introduced for Dinner and Evening wear.

For MORNING and AFTERNOON DRESSES, the most appropriate are fig. 1, plate 1 for this month, made in grey cashmere, black silk, and black velvet. Fig. 2, plate 2 for this month, made in black cashmere, black brocade and black velvet. Fig. 3 in the same plate without any alteration, or the plain silk trimmings may be black. The Corinne Robe from our December Number made in black silk, with brocade or velvet. The Duchesse costume fig. 2, plate 2 for November is an exceedingly appropriate dress for the purpose, and we have added the pattern to our list: it is numbered 34.

For DINNER COSTUME. Fig. 1, plate 3, for this month, without change. Fig. 3 in the same plate, made in black

poplin or brocade, and grey or white silk. Fig. 3, plate 4, for this month made in silk and brocade, either black or grey. Fig. 3 in the same plate will look well in black and white.

N. B. The patterns of these dresses will be sent by return of post if the order is marked "Mourning."

The Theatres.

. In consequence of the space occupied by the Poem on the recent Royal bereavement, we are obliged this month greatly to reduce the space allotted to our Theatrical notices.

COVENT GARDEN. This house has been specially engaged by Messrs. A. & S. Gatti, for the production on a scale of almost unexampled splendour, of the new Grand Christmas Pantomime of *Jack and the Bean Stalk*. The scenery is very beautiful.

DEURY LANE. Mr. Chatterton has gained so high a reputation for his Christmas Pantomimes, that we need hardly say more than that in *Cinderella*, he even surpasses his former efforts.

THE HAYMARKET. Here Mr. Albery's new comedy *The Crisis*, has been produced with such very great success as to promise a long run. It is a piece of powerful interest, and is as healthy in tone as it is brilliant in dialogue.

THE PRINCESS'S. We are much pleased to record the revival of one of Mr. Charles Reade's best dramas, *It is Never Too Late to Mend*.

THE LYCEUM opens on Dec. 30th, under the management of Mr. Henry Irving, who has made the most careful and liberal arrangements for the comfort of the public. The tragedy of *Hamlet* is selected for the opening piece.

THE STRAND presents, as its holiday novelty, a new musical extravaganza by C. H. Ross and A. Freer, called *The Baby*.

Correspondence.

. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

Several ladies have written to us to recommend to them good Parisian Dressmakers and Milliners, upon whom they can rely for style, elegance, and reasonable charges. We reply that we can only recommend those whose names appear at the bottoms of our colored plates. We no longer recommend the names which used to be placed on the first page of our cover.

CELESTINE writes:—

"Can you inform me who is the writer of the poems on Flowers in 'ALL THE YEAR ROUND'?"

It is a lady who writes the poems you refer to. She is a constant contributor to our pages, and is the author of "Peace with Honour," a poem which has met with great approval, also of the beautiful Poem on the Princess Alice which we publish this month. Her name is at present disclosed only to her publishers.—
EDITOR W. F.

SAUCE-BOX writes:—

"Papa insists on my writing to tell you how much he likes *Peace with Honour*. How naughty those Russians are, causing us an Afghan war; Papa says they are always costing us a large sum of money."

We are glad your Papa likes the poem in question. He is not alone in his opinion, please assure him.—
EDITOR, W. F.

MARTHA writes:—

"I was brought up with the idea that music ought to engage most of a young lady's attention, and it was certainly a great solace to dear Papa, when after our reverses of fortune, we played and sang to him the 'old songs.' But I should now have been nearly destitute, if I had not privately studied dressmaking. I made all my dresses, morning and evening ones. I told my friends of this when my

father died, and they knowing my position, asked me, as a friend, first to make one dress, then another, so that, with the help of my maid, I was able to do enough to put me in easy circumstances. If I went to a large town, and set up dressmaking, would it be legal for me to assume my mother's maiden name? I feel sure I should succeed, with the help of your patterns, and the improved sewing machines. I am sure I should make my future secure."

We much admire your intelligent letter. You can take your mother's maiden name in your business, and we have no doubt you will succeed. We shall be most happy to assist you by any means in our power.—
EDITOR W. F.

ISABELLA.—The most approved mode of accommodating underclothing to the Princess Robe for ladies of stout figure, is to place the various articles on bands, the first about four inches deep, the second five, the third six, and the uppermost seven. For ladies of thin figure, these bands should be narrower, thus making the fullness of underclothing commensurate nearer to the waist. Care must be taken to keep most of the fullness to the back.

AUGUSTA writes—

"Many thanks for your having commenced to give full-sized patterns of all your costumes. My sisters and I always have our dresses made at home, and we used to have our patterns from various advertising houses. These patterns were always so faulty, too large here, too small there, that it was only after various tryings on, taking in in one place and letting out in another, that we could get anything that was wearable; while the charge was extravagantly high. On the contrary, having sent for your patterns, we find they fit at once without any trouble, and the dresses made up from them are everything that can be desired. The price you charge for your patterns is as astonishingly low as that of the others is extravagantly high. I shall recommend them to all my friends."

We are much pleased to have relieved you from the great annoyance caused by these incompetent pattern cutters.—
EDITOR W. F.

M. E. L. writes—

"I have taken *The World of Fashion* for 13 years, and I feel glad of the opportunity you afford of getting patterns from you besides those given with the book. I like your patterns much better than any others I can obtain."

DEVERE'S PARIS MODEL PATTERNS.

The following is a list of some of the most useful of **DEVERE'S MODEL PATTERNS**, issued during the few past months:—

- No. 1.—Marquise Trained Skirt.
- " 2.—Abergeldie Waterproof Cloak, (Improved Ulster style.)
- " 3.—Queen Margherita Tunique.
- " 4.—Louise Robe Princess.
- " 5.—Valliere Robe Princess.
- " 6.—Demi-Train Skirt, for morning wear.
- " 7.—Pompadour Upper Skirt and Tablier.
- " 8.—Duchesse Train Skirt, (new square style.)
- " 9.—Cyprus Tunique a Plastron.
- " 10.—Corinne Robe Princess.
- " 11.—Eva Visite.
- " 12.—Mignon Visite.
- " 13.—Princesse Tunique.
- " 14.—Princesse Dress with Revers.
- " 15.—Young Lady's Dinner Dress.
- " 16.—Dinner Dress, Princess style.
- " 17.—Polonaise for Ball Dress with revers, and Scarf.
- " 18.—Tunique a Gilet for Ball Dress.
- " 19.—Tunique and draped Plastron for Ball Dress.
- " 20.—Tunique for Dinner Dress.
- " 34.—Duchesse Dress for General Mourning.

Price 6d. each, Post Free.

Apply (BY LETTER ONLY, enclosing postage stamps) to Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W.

N.B. In ordering a pattern the Number only need be specified.



Le Monde Élégant

These Costumes are from the Maison Tenturiers, 44, Rue des Tonneurs Paris



February 1879

Le Monde Éléant

Plate 2



February 1879

Plate 3

Le Monde Élegant



Plato 6

February 1879

Le Monde Élegant

Madame Poly N° 8, Rue de la Paix, Paris

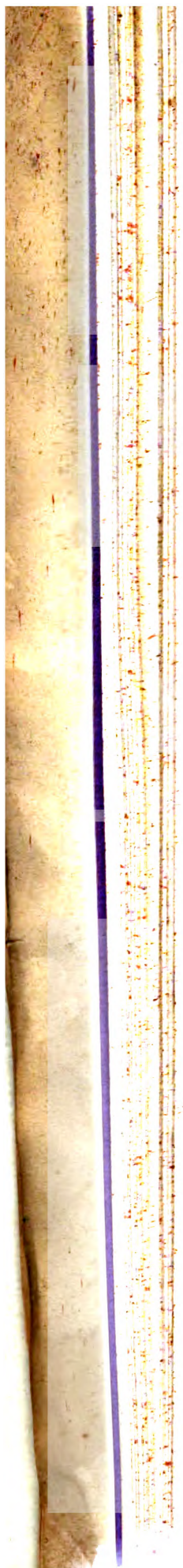


February 1879

Plate 5

Le Monde Éléant

These Bonnets & Hats can be had at Madame Dufourmantelle... 30, Boulevard des Italiens, Paris
 Modiste to Her Majesty the Queen; and to M. R. H. the Prince of Wales



REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.

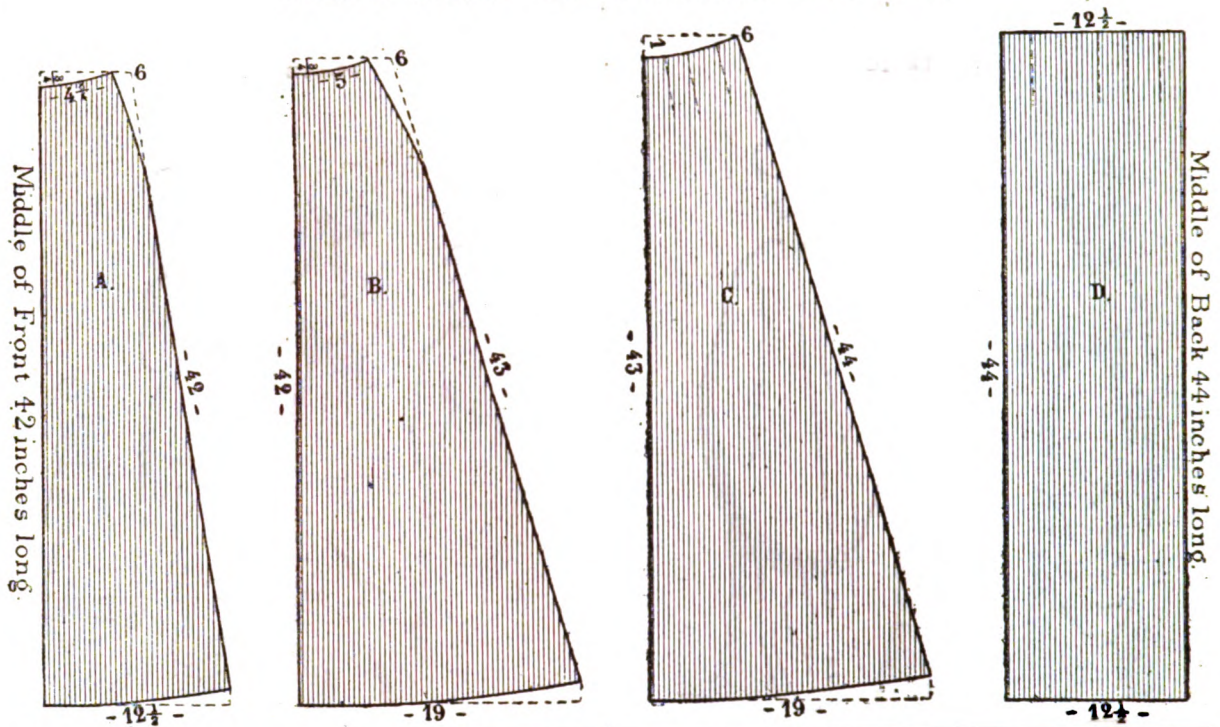


Fig. 1.

Fig. 2.

Fig. 3.

DRESS SKIRT OF WALKING LENGTH.



The above models represent a dress skirt of what is generally known as "walking length," that is to say, which is of a length that will just clear the ground at back, front, and sides. It is arranged for a material 25 inches wide.

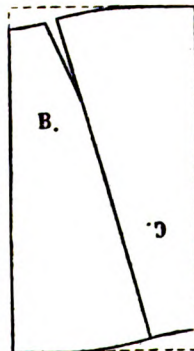
All the dimensions of this skirt are marked in inches with great exactness, so that the skirt can easily be drawn out to its full size by the aid of an ordinary Inch Measuring Tape.

A. is the Front breadth, the middle of which must be laid on the middle edge of a width of stuff folded lengthwise.

B. is the first side breadth, C. is the second side breadth. D. is the back breadth; this, as here given, is the size of half a width of stuff, but it may be made much wider than this, if more fulness is required at the back of skirt.

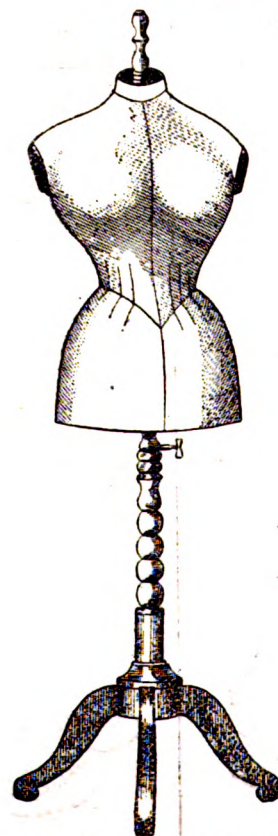
The little diagram at the side of this description, shows how stuff can be saved in materials which have no up or down either in their texture or their pattern.

The first side breadth B. is placed at one side of the material, and the second side breadth E. is turned upside down, and placed at the opposite edge as indicated. We have added this skirt to our list of full-sized patterns, which are supplied by us at 6d. each: see page 8.



DEVERE'S MODEL BUST.

(For the use of Dressmakers, and private families.)



The accompanying engraving represents DEVERE'S MODEL BUST.

This novel and very useful adjunct to the dress-makers's art is accurately moulded in *papier maché*, from the most perfect figures, and is covered with black or white calico, thus affording a firm yet flexible surface for the various stages of making and trying-on. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. The large dress-makers in Paris find these busts invaluable in their business, for the ease they afford for the arrangement of the elegant but complicated styles of trimming, so much in vogue at the present time.

For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are *not* smaller in size than the Bust. Any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts in black or white, for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ inches; and to deliver them securely packed in crates and delivered free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. Order for 26s. payable to LOUIS DEVERE & Co.,

1, Kelso Place, Kensington, London, W.

** N. B. To secure safety in transmission, it is better when procuring the P. O. Order, to ask the postmaster to "CROSS" it.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 662

FEBRUARY, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS.

Seasons of commercial depression, occurring as they do at regular intervals, have often been considered as an advantage to a Nation, and it is indeed the same with Nations as with individuals, a little adversity has often a chastening influence: it teaches people to think; they then see everything that is unreal in its true light; the false is rudely shaken and often dies out; and this process continues till nearly every thing is purified. Times like the present have a great influence on periodical literature: that which is good and useful always progresses, while the unreal, the false, and the pretentious decline. We may instance our own experience, which extends over a period of nearly seventy years, and which has proved that our Journal invariably gains a great increase of subscribers during every period of depression, such as that from which this country now seems happily to be emerging.

This Magazine commenced during the great Napoleonic War, and was at first called "Bell's Fashions"; in 1823 the title of "WORLD OF FASHION," was adopted, and the work rapidly gained that high reputation for excellence and utility which it has ever since enjoyed, which has enabled it to progress steadily through good and bad times, and which has placed it in a far higher rank than any similar publication. We have seen the beginning and end of numbers of Fashion works: some have trusted for their profits to advertising; some to puffing various shopkeepers, others to one thing or another, but those Journals, based on unsound principles, have sooner or later died out, unable to stand the severe test of a cycle of commercial depression.

One great cause of our success is, however, that the proprietors of "THE WORLD OF FASHION" have always been among the first to recognise rising talent, and to avail themselves of it in all branches of art connected with their

undertaking. Among the Artists by whom our plates are, or have been, designed, we have to record the names of Flaxman, the most celebrated of English sculptors, and Stothard the great English Painter, with several living French artists, who have attained to high eminence in Painting. Our staff of engravers has included James Heath, (one of the most talented of that band of Historical engravers, who obtained an European reputation for their art) as well as a gentleman, now living, whose early studies were directed by Charles Heath and the Findens, and who, perhaps, more than any living engraver, retains the best traditions of an art, the highest developments of which seem to be rapidly becoming lost.

Our literary staff numbers on its past and present rolls, many distinguished names. The world-renowned "Raven" of Edgar Allan Poe, first appeared on this side of the Atlantic in these pages: in these columns appeared the early writings of one who was among the first of England's Poetesses. Our literary department was for many years under the able direction of a gentleman, who edits one of the best of the London newspapers, and his successor is no less distinguished for talent and discrimination.

Good Poetry has always been an especial feature of this Magazine, and we have the good fortune now to retain on our staff, a lady, whose Poetical talents are of a very high order, and who, instead of writing only for the few, possesses the rare power of bringing noble and refined thoughts home to the very heart of the Nation.

We will now proceed to describe the Fashions for the present month. Evening Dresses have engaged the largest share of our attention, on account of the commencement of the London season. A great variety of very elegant styles is given on our third and fourth plates.

There is one characteristic of Parisian Fashion at the present time that we must not omit to name; it is that the French Aristocracy, possessing as they do a most refined taste, often combine it with great economy: for instance, the expense of the present beautiful style of evening dress is lightened by introducing shawls

of old China crape; squares or scarves of costly lace, or scarves of various colors, as named in our descriptions of Costumes: they combine well with the present new materials and the result is the very beautiful Evening dress of the present season.

The *Princesse* style, the long train, the *Gilet* and the *revers*, are seen in nearly all costumes.

In our next month's Number, we shall give a few indications of the new Spring Fashions: amongst them will be a new style of Gainsborough Hat.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

For the subject of my present letter, I will not imitate some of the writers of Paris Letters, who describe scenes and dresses that they have never seen, but I will give some of the gossip of the Paris *Salons*. The conversation is still running on the late Exhibition: they say that although it did attract nearly double the number of people that visited the Exhibition of 1867, the people who came to see it this year were nearly all of a lower class, and merely came to see a "great show"; and they remark that there were no purchasers among them. When the promoters of the Exhibition saw this, they—in order to prevent failure through the great loss the exhibitors would have suffered—hit upon the device of a Lottery, a scheme which was contrary to law, and which has been branded by all civilized governments as corrupting and debasing; so much for Republican virtue. The awards of the Juries gave great dissatisfaction—many exhibitors refused to take them. The splendid cattle the English sent over were so little appreciated, that when they were sold by Public Auction, they hardly realized the ordinary butchers' prices, and it was the same with your splendid breeds of Poultry.

Very few however of the French Aristocracy were among either the visitors or the buyers. The few that did visit the Exhibition, thought that the English Upholsterers were not very fortunate in the articles of furniture they sent over, but I hear you could not expect much from Fleet Street and Tottenham Court Road. They have a very poor opinion of the specimen of Modern English Building, which was erected by Messrs. Doulton of Lambeth. From what I can gather they seem to think there is a general degeneracy of Art in England, and they believe they see a commencement of the same decline in their own country, but their belief in the intelligence and love of Fine Art inherent in the French people, will prevent their settling down under the present state of things.

I hope my gossip has not tired you, but my excuse is that I know few English Ladies would like to write freely on the subject of my present letter.

COMTESSE DE B.—.

Description Of the Plates of Costumes.

* * * Full-sized patterns of all the Dresses, Casaquers, *Plissés*, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of our Subscribers. For particulars see page 8.

PLATE THE FIRST.

Fig. 1.—Paletot à Gilet of havana cloth and nacarai velvet. The velvet *gilet* has a very charming effect and contrasts richly with the havana cloth. It will require 1½ yds. havana cloth 54 inches wide; 1 yd. velvet; 7 doz. ha-

vana buttons; 18 nacarai velvet buttons.

Princesse Dress of black silk and brocade: the *plissés* start from the neck in the *plastron* form, narrowing at the waist and then widening to the bottom of skirt, which is trimmed by a deep *plissé*; a "jabot" or frill of black Chantilly lace with satin loops ornament the front: the train is trimmed by a narrow *plissé*, and a small *bouillonne*. It will require 10 yds. of silk; 10 yds. brocade; 6 yds. lace; 6 yds. ribbon,

Fig. 2.—Costume of maroon Cashmere, trimmed with braid and pale blue and maroon ribbons. This Princesse dress is slightly gathered above the flounces, is a little *bouffante* at back, and has a small train, which is trimmed like the front, with two pleated flounces. It will take 15 yds. of Cashmere; 24 yds. blue ribbon; 18 yds. brown ribbon; 8 yds. braid; 36 buttons.

Fig. 3.—The Thyra Visite of olive-grey cloth, trimmed with brown velvet and woollen fringe; will require:—2½ yds. of grey cloth; 1½ yds. of velvet; 10 yds. fringe; tassels and cord are woollen. Slate-colored poplin Costume, trimmed with chenille fringe and silk of a lighter shade; will take 16 yds. of poplin to make it; 1 yd. of fringe; 2 yds. galon; 1 yd. of lighter shade silk.

PLATE THE SECOND.

Fig. 1.—Princesse Dress of grey Cashmere, for a young lady of 13 years, trimmed with silk of a darker shade. This Costume is not made à deux jupes, the underskirt is a continuation of the Polonaise lining. Will require:—11 yds. of Cashmere; 2½ yds. of silk; 24 buttons.

Fig. 2.—Elizabeth Costume of bronze-green brocaded silk, trimmed with velvet, silk and gold cord; the body is separate from the skirt; the *revers* and the cuffs are of silk edged by gold braid; the front of skirt is *bouillonné* and fastens under the velvet *revers*; the back is *bouffant*, and falls (simulating a polonaise) over the long flounce of the train. Will require:—9 yds. of brocade; 2½ yds. of velvet; 4 yds. of silk; 6 yds. of gold braid; 12 buttons.

Fig. 3.—Ottawa Costume of violet silk trimmed with a darker shade of silk. The trimming of this costume is made of a large *plissé*, the middle part of which is slightly drawn together so as to allow the *plissé* to form a little *bouillon*; the other trimming consists of a narrow dark mauve braid; one half the front of skirt is pleated, the other plain: the back is *bouffant* and falls *en polonaise* over the train. It will require:—14 yds. silk; 4 yds. darker shaded silk; 24 yds. of braid.

We give the full-sized pattern of this Corsage.

Fig. 4.—Child's dress made of cachemire and silk. It is a little Princesse dress trimmed with blue silk and fringe: the *gilet* is *plissé*, and the front forms four large pleats. 5 yds. of Cachemire; 3 yds. blue silk; 1½ yds. fringe; 14 buttons.

PLATE THE THIRD.

Fig. 1.—Ball Costume of light buff foulard and white silk: the underskirt is trimmed with

white silk flounces, and *point d' Angleterre*. The train is lined with white silk and stiff muslin, so as to spread it well out. The back is of white silk, an elegant loop of which falls on the train, and is ornamented by a wreath of rose leaves; a group of the leaves is placed on each shoulder, and a bouquet of Tea roses and red roses is placed at the front of *corsage*, which is trimmed by *point d' Angleterre* very slightly fulled. 8 yds. of foulard; 8 yds. white silk; 14 yds. lace; 6 yds. fringe; 9 yds. narrow lace.

Fig. 2.—The Empress dress of *Caroubier faille*, grey *faille* and velvet. The *Casaque* is of grey *faille*, trimmed with gold cord; the sleeves and front are very prettily trimmed by small *bouillonnés* of velvet. Two *revers* of velvet start from the back of the *Casaque*, and fall over the skirt; these *revers* are ornamented by 5 small gold tassels. The *tablier* is made of deep pleats, and falls over 3 small flounces. 4 yds. of grey *faille*; 12 yds. *caroubier faille*; 2 yds. velvet; 10 gold tassels; 3 yds. double gold cord; 48 small grey buttons.

Fig. 3.—Gisela Dinner dress of brocade, and *faille* of a darker shade. The upper dress is made as an ordinary *polonaise*: then two *écharpes* are made to cross one another in front; the upper one is gathered and fastens on the side under a bow, while the under one is not continued down to the bottom, but is sewn on the side of the *polonaise*. This Costume is trimmed with *dentelle de Bruges*, and *Chenille* fringe. Will take:—5 yds. lace; 7 yds. of *faille*; 9 yds. brocade; 3½ yds. fringe; 12 buttons.

PLATE THE FOURTH.

Fig. 1.—Dinner dress of striped Pekin and blue *faille*: the *Tunique* is made of Pekin trimmed with *Chantilly* lace; it is elegantly curved on both sides and slightly looped at back, so as to allow it to drape gracefully over the train; the *jupon* is of old Malines lace. The skirt is of blue *faille*, laid in thick pleats, edged by draped pleats and two small *plissés*; the train is very long (much longer than it appears in the back view) and is trimmed with high and full box pleats, lined by a rich *balayouse*. It will take 15 yds. of silk; 5 yds. of Pekin; 3 yds. of lace. Pekin is a new silk material, composed of stripes of satin and brocade or *moiré*.

Fig. 2.—Ball Toilette of light buff *faille* embroidered satin, and plain satin. The *Cuirasse* body is embroidered and trimmed with narrow Brussels lace and *revers* of satin: *plissés* of satin being entered as *gussets* in the front, back, and sides of the *cuirasse*. The underskirt is very plain all round the hips; the *écharpe* is well draped across the front, and made to simulate a *polonaise* at back; it is then trimmed by a *bouillonné* of light buff silk which is fastened on the train all round, so as to prevent the folds of the satin from getting out of form. The train and right side of dress are trimmed with dark foliage, such as ivy, with the idea of producing a rich contrast; the bottom of skirt

is trimmed by a well made *bouillonné* and two *plissés*. Will require:—15 yds. light buff silk; 4 yds. embroidered satin; 4 yds. plain satin; 3½ yds. fringe; 5 yds. lace; 12 buttons.

We give the full-sized pattern of this Body.

Fig. 3.—Marie Ball Toilette of pink *faille*, richly trimmed with lace and white silk. This *princesse* dress is made of pink *faille* and with white silk and pink silk *plissés* all round the skirt and train; the *tablier* is composed of two *écharpes* of Brussels lace, placed one above the other, and caught in with the side seams; the lace is not cut, but is turned up so as to make the top loop, and is then carried down to the train, where it is gathered and secured on the dress by a large bunch of choice flowers and a bow; then the lace is turned double, and fastened here and there on the train, above the pink silk *plissés*. This *toilette* is very elegant, but very expensive; to make it less so, let the *écharpe* be made of white *mouseline de laine des Indes*, and the sleeves and white *plissé* must also be made of muslin, instead of white silk. Will require:—15 yds. of pink silk; 5 yds. of white silk; 2 *écharpes* of lace measuring 2½ yds. each: or 2½ yds. of *mouseline des Indes* 47 inches wide; 3 yds. narrow Brussels lace.

PLATE THE FIFTH.

No. 1. CHAPEAU of brown felt and satin; the crown is of satin, and the brim of felt: the crown is trimmed by a twisted band of brown ribbon, a white ostrich feather tipped with brown, and a brown and gold bird. Inside the front is a puffing of ribbon.

No. 2. HAT of pale grey Beaver, trimmed by a draped band of ribbon and two ostrich feathers of the same color, fastened by a steel buckle.

No. 3. Toque HAT of sealakin: at right side of the crown is a feather of mixed colors.

No. 4. HABIT-SHIRT and sleeves of opaque muslin, with collar, for a *corsage* slightly open *en cœur*; the collar is of linen and is finished by small flat folds and edged by embroidery, the front corners being pointed and turned down; the sleeves gathered into cuffs which are finished in accordance.

No. 5. CHAPEAU of silver grey satin with ostrich feathers of the same color: the right side of crown is trimmed by a folded band of silver-grey silk, and at back is a steel buckle.

No. 6. Toque HAT of sealakin, having the left side ornamented by a large crested bird with richly variegated plumage and a gilded head.

No. 7. HABIT-SHIRT of opaque muslin with linen collar. The front of Habit-shirt is finished by tucks and is closed by buttons. The collar has flat pointed *revers* in front.

No. 8. CAP of black spotted net and lace; the crown forms a puff of the spotted net, and is surrounded by a border of lace; the cap is trimmed by violet ribbon, and has strings of the same.

No. 9. CHAPEAU of black felt: the crown is encircled by a folded band of black satin, and in front are two ostrich feathers of the same color: at back are floating ends of satin ribbon fastened by a gold buckle.

No. 10. CHAPEAU of cream-colored satin with white feathers; at the left side is a small gilt sword.

No. 11. CHAPEAU of brown sealakin; inside front is a puffing of velvet of the velvet of the same color; the crown is trimmed by bows of brown velvet ribbon and in front is a brown and white ostrich feather. At back, the head and neck of a yellow bird, with a gilt buckle. Strings of brown ribbon.

No. 12. Muslin HABIT-SHIRT and sleeves.

COLEMARSH MILL.

By G. EWART FLEMING.

CHAPTER IV.

WILFRED NORTH'S BIRTHDAY.

Gilbert Armstrong replied to Sir Guy North's courteous letter the next morning, declining in civil, but firm terms, to part with his property. He received no reply to his letter, and the days went on.

Wilfred North came home as had been arranged, on the 7th, and Gilbert sitting in his parlour in the summer dusk, saw the carriage containing the baronet and his heir, roll by the mill on its way from Colemarsh to the Hall.

The days passed quickly by until the morning of the 11th dawned, clear, sunny, and hot as August days should be. The wheat lay cut in the fields round Colemarsh, but as the weather was so settled, the farmers managed to take holiday, and allowed their labourers, male and female, to do the same in honour of Wilfred North's birthday.

The proceedings commenced at noon, when the principal tenants and the Colemarsh tradespeople, formed a deputation, and waited upon Mr. Wilfred North, offering a congratulatory address, and a silver salver for his acceptance. At the conclusion of this ceremonial, which occupied a long time, the deputation adjourned to an immense *marquee* upon the lawn, where they were speedily re-inforced by the rest of the tenants, tradesmen, &c.

They were shortly joined by Sir Guy North, Mr. Wilfred, and a number of gentlemen, house-guests for the occasion, and soon a sumptuous repast was spread on the tables under the tent.

At the conclusion of the meal, the oldest tenant rose, and proposed, in homely but hearty language, the health of the heir of Colemarsh and Cleethorpe.

Wilfred North rose to reply, and every eye was turned upon him, as, flushed and excited by the homage he received, he stood at the end of the table.

He was a comely young man, tall and strong as all the Norths were, with the high features and eagle glance of his race. If the North faults were there too, none who looked at him on that day were extreme to mark them. If he was proud, his present affability atoned for it, if, like his father, he was grasping and tenacious, a look round the table laden with good things put it out of mind for the moment, and if—ah! that if!—stories of Wilfred North's

wild life at college and abroad, had reached quiet Colemarsh from time to time, all who heard him return thanks for their birthday greeting, were ready to say "He is so young, he will live his boyish follies down, and be a good man."

On that day, standing among the tenants of his family, and the people whose bread depended to a great extent upon his own and his father's favour, Wilfred North was a hero; and when the days of his life—alas! they were few and evil—were ended, many remembered how manly he had looked, how pleasantly he had spoken, at the tenants' dinner on the day that made him lord of Cleethorpe Manor.

The afternoon sun was shining hot and fiercely as the diners, all more or less inclined for sleep, left the tent, and roamed in a disconnected manner about the spacious pleasure-grounds.

Servants took instant possession of the *marquee*, and wrought a transformation scene. Dinner *debris* was removed, and as if by magic, the tables were covered with fresh napery, and decked with long rows of cups and saucers, with great bunches of flowers at intervals, in readiness for the children's tea.

The children were in high glee in the park, engaged in various games dear to the heart of infancy, unconsciously rendering the occasion a penance to their teachers, who saw nothing so intoxicatingly attractive in blind-man's-buff, thread-the-needle, &c., &c. The children's parents, of the lower classes, were seated in cool places about the park and shrubberies, drowsy with unwonted leisure, awkward in unwonted best clothes, replete with unwonted viands in unwonted quantities. For these humble guests, a larger tent had been pitched at the back of the Hall, and a good substantial dinner had been served to them, washed down by copious draughts of such ale as had been seldom tasted by them, even in the best harvest time.

There was a general pause in all sports—except the children's—until tea should be served, and Wilfred North, tired and becoming somewhat bored by the necessity for constant amiability, turned into a shrubbery which led by a side walk to the house. He intended to seek his own apartments for a quiet smoke, before joining in a special game of cricket to which he had promised his assistance. He was walking quickly along, his hat in his hand, heated, flushed, and tired, when turning sharply round a huge clump of Portugal laurel, he came face to face with the loveliest girl he had ever seen.

Now this is saying a great deal, for young as he was, Wilfred North was a *connoisseur* in female beauty, and had seen some of its most perfect types in earth's fairest climes. But though he was critical, and affected airs concerning woman's loveliness, he was fairly taken aback at the beautiful vision which suddenly appeared before him.

Milicent Gray was dressed in white. Her garments were simple enough, poor enough, for that matter, but she wore them with a high-bred air, and her native charms were strong enough to lend grace to humbler attire than her white muslin gown and scarf. A broad brimmed straw hat trimmed with ribbon, covered her head, and modestly shaded her lovely face. Her dark eyes were raised to Wilfred's as he stepped out of her way, the path being too narrow for them to pass abreast. Milicent knew the heir, and feeling abashed at his surprised scrutiny, she colored high, and passed on.

Wilfred's first impulse was to follow her, but he did not obey it, reflecting that as she was one of the guests, chance must needs bring them together many times before his birthday *fête* was over.

CHAPTER V.

WHAT GILBERT SAW.

The master of Colemarsh Mill was partaking of his solitary tea. Susan Marks, bedecked in old-world finery, her toilet enhanced by a big bouquet of southernwood and pink roses, had started early in the afternoon for the Hall, after duly setting forth her master's meal.

"But ye'll come up in the evening, master," she said at parting. "Miss Millie said you'd be sure to go."

But the old-fashioned clock in the hall had long struck six, and Gilbert Armstrong still sat in the shadowy parlour. He had no fancy for joining in these festivities, no desire to assist in *feting* the proud young man, who, as well as his grasping father, wanted *his* heritage. But he had said he would be in the park in the evening, and although Milicent had expressed no pleasure at his intention, he felt that she would expect him.

So Gilbert left his lonely tea-table, and after a hasty and somewhat careless toilet, locked up his house, and went on his way to the Hall. He struck into the park through a large field which bordered the road, and the path he had chosen led him out near the spot where the *marquee* stood. It was empty now, for the children's tea had long been over. Gilbert first

peeped inside, and as he withdrew he heard a familiar voice at the other end of the tent. He looked again, he was not mistaken; there indeed was Milicent, and with her Wilfred North. Milicent had evidently been dancing, for she was flushed and heated, and a perceptible heaving of her lovely neck and shoulders showed her to be panting from some recent exertion.

She did not glance towards the end of the tent, nor would she have seen Gilbert had she done so, for a sudden impulse influenced him to step back instantly, but he continued to survey the unconscious pair through an opening in the canvas. He watched with an undefined, vague jealousy, while Wilfred North opened a camp stool which he had brought, and so accommodated his fair companion with a seat.

Milicent took it with shy grace, blushing deeply beneath the earnest gaze of her companion, who immediately seated himself near her, on the end of the long tressel-table which ran through the tent. Then he spoke, and Gilbert's ear, uneducated as it was, caught the insincere tone lurking in the florid, polished speech of this youthful "squire of dames."

"I am furious with myself, Miss Gray, when I see you so fatigued. I ought not to have insisted on that last dance."

Milicent's reply was too low-toned to reach the listener's ear, but he heard the answer plainly enough.

"Yes, dancing must be a welcome diversion in such a benighted place as Colemarsh. How any one could settle down in such a spot is beyond my comprehension. And yet you have lived here all your life?"

Again Milicent's answer was unintelligible to Gilbert Armstrong, and ere Wilfred North could reply, he turned away from the tent with a dark frown on his face, and bitter thoughts in his heart.

"She never looked at me like that," he muttered, as he plunged into a remote shrubbery, a spot which was silent and deserted even on this day of public rejoicing. "She never smiled at me like that. And why did he take her into the tent, and find her a seat? Why does he stay there and talk with her?"

Unanswerable questions! Gilbert smote savagely at the young green shrubs, and at last flung himself down on the sward in a little open spot. A great pain gnawed at his heart, and he put yet another question to himself.

"Am I jealous of her?" he said, "am I jealous of that which never was mine, which never may be?"—

"Nay," he added fiercely, springing to his feet, "she *shall* be mine, and that soon; and once my own, young North shall find that lowly as I am, I can hold both land and wife as well as the best of his class and kind."

He retraced his steps, and as he went, calmer thoughts came to him, then common-sense re-asserted itself, and he began to feel ashamed of the ebullition of passion which so simple an occurrence had aroused, and to tell himself that it was only Wilfred North's way to be gallant to pretty women, and that Milicent, though young, was too sensible to place a wrong construction on his butterfly manner.

So, self-comforted, Gilbert Armstrong again neared the tent. The merry-makers were all at a great distance, the dancers gaily flying round to the enlivening strains of a military band, the children at their various sports, their elders seated in little groups watching them, and gossiping. All round the deserted *marquee* silence reigned. Gilbert at first meant to pass it without observation, judging that Milicent and her companion had long since joined the rest of the party.

Notwithstanding this conviction, Gilbert, as he came close to the tent, paused at his former post of espial, and looked in.

The color faded from his bronzed cheek, and left it white as ashes. A deadly flame sprang up in his eyes.

Milicent had risen from her seat, Wilfred North stood beside her, his handsome head bent over her little hand, his lips pressed upon it. The girl was blushing and confused, but apparently offered no resistance to the gallant salute.

One moment sufficed to make this scene plain to Gilbert Armstrong; in the next, he sprang into the tent, with a rough movement he flung Milicent Gray aside, and stood with heaving breast and flashing eyes, before the astonished heir of Colemarsh Hall and Cleethorpe Manor.

Wilfred North recovered his self-possession before Gilbert Armstrong could put his passion into words.

"Mr. Armstrong," he said angrily, "what do you mean by such conduct? What right have you—"

Gilbert interrupted him.

"The right of every honest man to protect an innocent girl from insult."

"Insult," said Wilfred North, and Milicent echoed his words with a faint cry.

Gilbert turned upon her with anger.

"Do you defend him, Milicent? Tell me, as

you are an innocent and modest girl, did not Mr. Wilfred North insult you?"

"You are so hasty, Mr. Armstrong," she faltered.

"Was it no insult," he thundered, "that a man in his station should be alone with you in this tent, apart from other visitors?"

"I deny it," put in Wilfred North, "others have been in and out."

"Do not lie to me, Mr. North," said Gilbert, with ominous calmness, and turning he spoke again to Milicent, this time with cruel, cutting quietness.

"It was no insult, then, to your maidenly feelings, that a man—a stranger to you—should kiss your hand here—alone in this place? I think, Milicent Gray, your father would have judged differently."

Milicent burst into tears. Her love for her father had been great, her sorrow for him was yet at times very sore, though she took her share of youth's pleasures with gladness.

The sight of her tears goaded both men, —Gilbert almost to madness. He turned savagely to Wilfred North.

"Leave us, Mr. North," he said, "and I will take this unhappy girl to her mother. Do not speak, sir, but go."

Something in his manner was stronger than young North's will, for with one hesitating look at Milicent, whose sobbing face was hidden, he left the tent, and retired to the house. Here he pleaded fatigue, and was found an hour after in his own room, sustaining exhausted nature with a cigar.

CHAPTER VI.

MILICENT SAYS NO.

A dead silence fell between the occupants of the tent after Wilfred North's departure; broken only by Milicent's occasional sobs.

For several minutes Gilbert stood beside her, and looked with an unutterable expression of mingled rage, grief, and tenderness at the beautiful, bowed head.

"Milicent," he said at last, "come to your mother, and I will take you both home. Tell her you have a headache, or something of that sort."

Milicent ceased sobbing, dried her eyes, rose, and said in a curious, hard voice, whose changed tone instantly struck her listener,

"Yes, I think we had better go home, Mr. Armstrong, but we can go without you. I should be sorry to interrupt your pleasure."

"And I should be sorry to interrupt yours," he rejoined gravely, "if I could think you would take pleasure in staying longer."

Something in his tone and manner checked the incipient rising of *pique* and temper which she felt against him, and she answered shortly,

"Well, we will find mother," and so saying she stepped outside the tent, Gilbert following.

They found Mrs. Gray sitting under a spreading oak at a little distance, gossiping energetically with female friends, but she rose at their approach, seeing with maternal quickness that Milicent was disturbed in her manner.

"Milicent has danced too much," said Gilbert Armstrong, "and the heat has made her head ache."

"I will go home, I think, mother," said Milicent.

"To be sure, dearie," said the anxious mother, "we will go at once and you shall lie down. She is not strong," added Mrs. Gray, turning for sympathy to the little knot of gossips.

"No, poor thing." "She is quite pale." "How heavy her eyes are," &c., &c., said the gossips in chorus.

Mrs. Gray made hasty adieus, which were faintly joined-in by Gilbert and Milicent, and the trio then walked away.

"One can see how the land lies there," said one gossip, as soon as they were out of hearing.

"He is too old for her," said another, a little plump matron, with a baby in her arms.

"Not he!" chimed in a third, "she's but a simple lass, and Gilbert Armstrong can take care of her."

"Aye," said the first speaker significantly, "I'll warrant an Armstrong to keep all he gets. Look how they have held on to the mill."

Gilbert Armstrong walked with Mrs. Gray and her daughter towards their home. They had of necessity to pass the mill on their way, but Gilbert showed no signs of parting when his domicile was reached.

"We can get home very well, Mr. Armstrong," said Milicent as they came alongside the mill-gate. There was still the same hard ring in her voice, a tone so strange to her gentle child that the mother noticed it.

"Is your head worse, dearie?" she asked anxiously.

"Yes, mother," was the short reply.

"I shall go with you to your gate, anyhow," said Gilbert, and they walked on in silence.

Gilbert Armstrong's heart was heavy in his bosom.

The strange change which had come over Milicent since the occurrence in the *marquee* augured ill for the success of his wooing.

Yet could it be possible, he asked himself,

that this girl could, when she was called to decide, put the light, even rude, admiration of a stranger, into the balance against a love and care which had encompassed her from childhood.

"Shall I win her? Shall I win her?" was the question which repeated itself with painful iteration that calm summer's evening. When they reached Mrs. Gray's cottage, Gilbert Armstrong had made up his mind.

"I will know my fate at once."

So he accepted Mrs. Gray's invitation, and entered the house with them. Milicent at once went up stairs, saying that half-an-hour's rest would cure her headache. Mrs. Gray sat down, bonnet in hand, by the window, and Gilbert took a chair opposite.

He plunged at once into his subject.

"Mrs. Grey," said he abruptly, "will you accept me as a son-in-law?"

Now though Mrs. Grey had long expected this offer, and had privately grumbled at Gilbert for his delay many a time, the suddenness, and the abrupt manner of the speaker somewhat overwhelmed her.

"Why, Mr. Armstrong," she began.

"One word," he said eagerly, "yes or no."

"Well, *yes*, then, but you are in such a hurry, Mr. Armstrong, and took me so by surprise."

"You know how I love her," he went on, scarcely hearing her last words, "You must know how long I have loved her. Trust her to me, and neither her life nor yours shall know a shadow or a care which the tenderest love can disperse."

"You are very good, Gilbert, but have you asked Milicent?"

"Not yet," he answered, speaking bravely, in spite of the cold doubt that gnawed at his heart.

"Not yet, but she must take pity on my long, long love, and reward it."

"Well, I don't know," said practical Mrs. Gray, "though she is so young, Milicent has queer ideas, and is very obstinate sometimes."

"I will wait," said the anxious lover, "only be my friend, influence her, persuade her, if you can."

"I think," said the mother, "you had better ask her yourself first."

The door creaked slightly, then opened, and revealed Milicent pale as death, standing on the threshold.

"I have heard your conversation," she said.

Gilbert Armstrong rose and crossed to her.

"Milicent," he said in a trembling voice, "I will take your mother's advice. Will you take pity on my long love, and be my wife?"

She neither moved nor spoke.

"Give me an answer," he said in strong appealing tones.

"I will," she replied, "you have asked me to be your wife. I understand your conduct of this afternoon now, Mr. Armstrong. My answer to your question, my first, last, only answer is—NO."

(To be continued.)

A VALENTINE.

Our love, dear love, is not so young
As in the olden time,
When errant fancy fondly strung
Full many a joyous rhyme.
Our inmost thoughts no longer rush
Impetuous each to each,
No longer flow, like streamlets' gush,
The rapid tides of speech:
Our early dreams have taken wings
And floated from our reach!

No longer glows upon the cheek
A sudden blush like flame,
When careless stranger-voices speak
The best-beloved name.
No longer swells the fluttering heart
When one loved step draws near,
No more we feel the sickening smart
Of foolish lover's fear.
Our lips forego the lover's smile,
Our eyes the lover's tear.

Ah dearest! we have left behind
The sunny, golden days,
And many a blighting autumn wind
Has swept life's leafy ways.
Our springtide bloom has faded long,
Our summer could not last,
But love's true pulses beat as strong
As in that idle past;
Though in life's harvest-field to-day
Our working lot is cast.

Our hands that once with roses played
Are seamed with homely toil,
Our linked spirits, unafraid
Have braved the world's turmoil.
Our love, once prodigal of vows,
Has one sweet golden sign,
And beautifies the wide old house
Which is my home and thine:
One life, one love, one heaven are ours
My life-long Valentine!

L.

Some lives, like flowers, are fair, but not fragrant. We love to look at them, but do not care to hold them. Others there are, sweet, gladdening, but with less of outward perfection, yet we would have them near us always.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given to these Patterns.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

Our first full-sized pattern is THE OTTAWA CORSAGE A GILET, as represented on the third figure of our second plate. This pattern, all the pieces of which are given complete in their full length, consists of Gilet, Front, Revers, Sidepiece, Back and Sleeve. The position of the revers on the front is shown by the notch on the front edge, and by the single cut a few inches above it, which corresponds to the single cut in the edge of revers. The gilet shows the shape to which this piece must be cut after the plisses have been formed; the pricked line shows where the front is joined to the Gilet. The fish or pleat taken out in the front is marked by pricking.

Our second pattern (all the pieces of which are marked by one round hole, so as to distinguish them from the pieces composing our first pattern,) is THE CUIRASSE CORSAGE FOR A BALL DRESS, as represented on the second figure of our fourth plate. This pattern is given complete in its full length, and is composed of Front, Sidepiece, Back, and short Sleeve. The shape of the revers at the neck, is marked with pricking at top of the back and of the front. In the sidepiece a small pleat is laid across at the waist level, as marked by pricking, so as to set without a crease at this part. The corners which are cut off at the bottom of front, at the seam under the arm, and at the middle of back, will have to be filled in by the gusset shaped pleatings of a darker shade, as shown on the colored plate. In the short Sleeve, the shape of the underside, and the pleats at the top of shoulders, are marked by pricking.

PARIS MODEL PATTERNS, FOR FEBRUARY, 1879.

Plate 1.

No. 35.—Paletot & Gilet: fig. 1.

" 36.—Princesse Dress: fig. 2.

" 37.—Thyra Visite: fig. 3.

Plate 2.

" 38.—Princesse Dress for a young lady of 13: fig. 1.

" 39.—Elizabeth Corsage & Gilet: fig. 2.

" 40.—Tunique Skirt: fig. 3. The Corsage is given gratis with the Magazine.

" 41.—Dress for a little girl of six: fig. 4.

Plate 3.

" 42.—Polonaise for Ball Dress with square train: fig. 1.

" 43.—Empress Casaque: fig. 2.

" 44.—Gisela Dinner Dress: fig. 3.

Plate 4.

" 45.—Polonaise for Dinner Dress: fig. 1.

" 46.—Drapery of Upper-skirt: fig. 2. The Corsage is given gratis with the Magazine.

" 47.—The Marie Ball Dress: fig. 3.

" 48.—Dress Skirt of walking length, as shown on plate 7.

N.B.—These patterns are cut for ladies of good figure, measuring 34½ inches chest measure and 24 inches waist measure. Full instructions for enlarging or decreasing the size will be enclosed gratis with each pattern.

PRICE SIXPENCE EACH, POST FREE.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London, W.

N.B. In ordering a pattern the number only need be specified.



March 1879

Plate I

Le Monde Élegant



March 1879

Le Monde Élegant

Plate 2



March 1879

Plate 3

Le Monde Élegant

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March 1879

Plate L

Le Monde Éléant



March 1879

Plate 5

Le Monde Éléant

These Bonnets & Hats can be had from Madame Dufourmantelle, 30, Boulevard des Italiens, Paris.

Modiste to Her Majesty the Queen and to H. R. H. the Princess of Wales.

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REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.

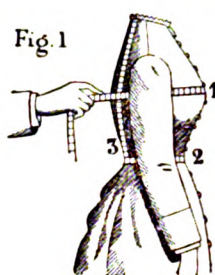


Fig. 1.

Fig. 2.

Fig. 3.

HOW TO TAKE THE MEASURES.

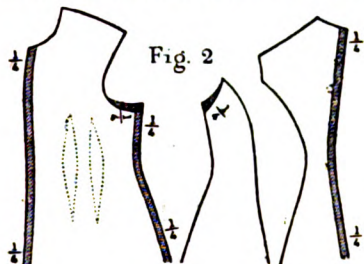


The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

HOW TO CHANGE THE SIZE OF OUR PATTERNS.

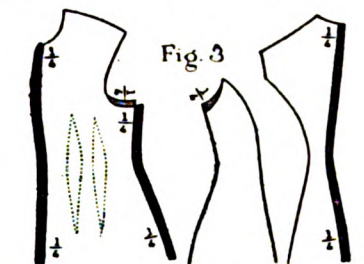
If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for $34\frac{1}{2}$ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from $31\frac{1}{2}$ to $42\frac{1}{2}$; that is to say, from the most *petite* lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps.

If however the lady is only a size larger or smaller than $34\frac{1}{2}$ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge $\frac{1}{4}$ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out $\frac{1}{4}$ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge $\frac{1}{4}$ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the $\frac{1}{4}$ of an inch indicated by the shaded portions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

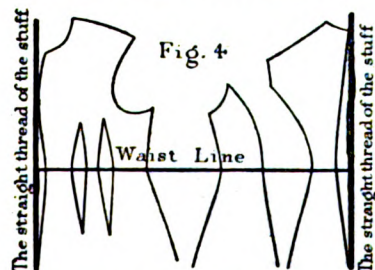


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight woft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonaises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side-pieces and in the back, may exactly correspond. In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the *bias*, care must be taken that it is exactly on the *bias*, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocade materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20 $\frac{1}{2}$, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28 $\frac{1}{2}$, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest $31\frac{1}{2}$ and Chest 33. Medium sizes, Chest $34\frac{1}{2}$ and Chest 36. Large sizes, Chest measures 37 $\frac{1}{2}$, 39, 41, and 42 $\frac{1}{2}$ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families, they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in *papier maché*, from the most perfect figures, and is covered with black or white calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, fichús, &c., &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts in black or white for the following sizes of chest measure:— $31\frac{1}{2}$, 33, $34\frac{1}{2}$, 36, 37 $\frac{1}{2}$, 39 $\frac{1}{2}$, 41, and 42 $\frac{1}{2}$ inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 25s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or an old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape; these paddings are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7 $\frac{1}{2}$ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 663.

MARCH, 1879.

VOL. 56.

Observations

ON

LONDON AND PARISIAN FASHIONS.

In our number for September last we made a few remarks on the great differences that existed between the Aristocracy and the Republican party in France. We stated that the Aristocracy held themselves quite apart, even in dress, and only patronised their own exclusive *modistes*. This state of things still continues, our artist alone has the *entrée* into their *salons*, and to the establishments of their *modistes*. This gives our journal a great advantage over similar periodicals, and besides this, other Parisian *Modistes* will not grant permission to copy their creations to any Journal that publishes uncolored designs. Other artists are therefore obliged to fall back on their own imaginations, and this is the reason why so many extravagant fashions have lately been produced. We include among these extravagancies the attempt last year to introduce short skirts and crinolines: against which we cautioned our fair readers at the time. The result has proved the correctness of our information.

This season the greatest change will be in hats, and not before it was required. Ladies are getting quite tired of the small round hat and bonnet, trimmed in various ways with birds' wings, and parts of birds; sometimes with a whole one: they are beginning to think of the wanton destruction of so many thousands of beautiful birds merely for the purpose of adorning hats or bonnets: and this idea has been strengthened by the thoughtlessness of the young bride, who recently had her bridal dress nearly covered with the plumes of the lovely robin, a bird sacred to all of us from childhood's days. In consultation with our friend the *Comtesse de B*—, we decided to do something to change the style. Our present number therefore contains in plate 2 a new style of Gainsborough Hat. We have also just given another new and most elegant design to

Madame Dufourmantelle, who has succeeded so well in reproducing our idea that we shall call the hat after her name: it will appear in the April number.

Notwithstanding the various hindrances now existing in Paris to the development of Fashion, our readers will see, by comparing the present number with the number for March 1878, that our Magazine has made great progress: this is caused by our intimate connection with the French Aristocracy.

Our present number contains many novelties:—short sleeves are being introduced; in many Costumes the train is being made longer, so as to enable it to be carried over the arm when walking.

The *Revers* and the *Gilet* still retain their important places in the present style.

Evening dress is improving in elegance. The introduction of squares and scarves of old lace, combined and arranged on the dress in various ways, has been a great improvement.

Embroidery is much used both for Morning and Evening Costume.

For Wedding Toilets some ladies have tried to introduce leafless white roses or white jasmine, instead of orange blossoms, but the attempt has proved a failure.

Our April Number will contain a beautiful series of elegant novelties for the Spring.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

Since my last letter great events have taken place here, there has been a great advance of the extreme Republican party. My friends now think they see the beginning of the end; instead of being depressed, they have resumed their light-heartedness; they see that Paris will be the first to revolt against the present state of things, viz: Paris empty, loss of customers, &c.; they therefore hope the reunion of Paris with the Aristocracy will take place sooner than was expected.

The Salons are now comparatively lively, and at the present time Ladies are displaying more good taste and elegance than I have seen for some time. At the three last receptions, I have been charmed with the elegance of the *toilettes*; some of them will, I know, appear in your magazine, for I saw our young

artist, *Mons. —*, quietly observing some of our most charming Ladies.

The blonde *Baronne de R—*, who always dresses with such good taste, enhanced her beauty by wearing a dress of light blue Cashmere des Indes, embroidered with *nacarat* chenille and *vieil-or*, the body was high, with *demi-longue* sleeves trimmed by a large *mousquetaire* cuff of *nacarat velours mille-raies*: the body separated at the back of waist, and formed the *mousquetaire* tunique which was ornamented by *revers* of *nacarat velours mille-raies*, the same *revers* forming the point of the body in front. The tunic, which opened on a large embroidered front, was looped up at the sides, and was caught back by a cascade of velvet bows lined with blue satin, and trimmed all round by a fringe of *nacarat* chenille and *vieil or*; this tunic fell on a well spread train, trimmed by a *plissé* edged by a band of velvet.

The young *Vicomtesse Hélène —*, keeps up the taste of her family, and follows in the footsteps of her aunt, the well-known and ever admired *Mme. Tal —*; she wore a *Princesse* dress of silver grey *Poult de soie*, closed down the front, to about 30 inches above the ground, where it then opened, by two double *revers* of grey *velours frappé*, on a pleated petticoat of light blue satin: two large *revers*, starting from the side seams, met behind, where they were fastened at the top by a double bow of blue satin; the back was *bouffant* between the *revers*, and terminated in a long train trimmed by *plissés* and *revers*.

COMTESSE DE B—.

Description Of the Plates of Costumes.

*** Full-sized patterns of all the Dresses, Casaque, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see page 8.

*** The Reverse views of all the Costumes on these 4 Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—Bridesmaid's Costume of garnet colored silk and buff brocade. The tunique is looped gracefully at the sides by the *écharpe*, and allowed to puff slightly behind, and then to flow fully and form the train, which is trimmed by a fringe and 4 small flounces. The skirt is short, made of brocade and trimmed all round by flounces; the *écharpe* is laid across the front, is caught up in the middle under a rosette, passes over the tunique, and then is looped up and fastened on the train. This Costume will require 12½ yds. of garnet colored silk; 4½ brocade; 5½ fringe; 36 buttons. The little coquettish hat is made to match the toilette; it is in black satin trimmed with garnet silk, a feather of the same color, and a *vieil or* feather; cord and tassels give a very elegant finish to the hat.

Fig. 2.—Bridal toilette of satin and brocade: the body is separate from the skirt, and opens *en pointe* on a brocaded *Gilet*; the back and sleeves are trimmed to match: handsome Malines lace ornaments the neck and sleeves. The skirt is crossed by two *écharpes* of brocade, which, starting from the second side seams, are then looped in front and headed by a bou-

quet of orange blossoms. A large *bouillonné* and a *plissé* is laid on the skirt: a wreath of orange blossom attached by a bow, enriches the train. A Brussels net veil covers this elegant though simple toilette. 15 yds. satin; 4½ yds. brocade; 6 yds. fringe; 7 yds. satin ribbon; 4 bouquets of orange blossom and a wreath.

Fig. 3.—Demi-Saison Pelisse with wide sleeves: it is of black cachemire trimmed with *velours frappé* and fringe. Will take 4 yds. of cachemire; 5 yds. fringe; 1 yd. *velours frappé*; 2 yds. ribbon.

PLATE THE SECOND.

Fig. 1.—Promenade Costume of grey cachemire des Indes. The toilette is, in the first instance, a *Princesse* dress, the bottom of which is trimmed by *plissés*; the front is ornamented by a *plastron* of *velours frappé*, a similar band is run up the back, the same width of band simulates the jacket, and under which is fastened the polonaise skirt, which is looped up behind so as to make it puff slightly. In front it is laid in 5 pleats, the top one being sewn on the dress; the sides are covered by numerous loops of ribbon, the edge of the polonaise is scalloped and embroidered. 17 yds. of grey cachemire; 1 yd. of *velours frappé*; 8 yds. narrow satin and velvet ribbons.

Fig. 2.—Little Boy's Costume of *cérise* poplin and *caroubier* velvet. It is simply a jacket dress, trimmed to simulate a separate *Gilet*. 2 yds. poplin; 1 yd. velvet; 12 buttons; 5 yds. velvet ribbon.

Fig. 3.—The Abercorn Visiting Costume of green silk and buff brocade; the *Gilet*, *revers*, and end of *tablier* are of brocade; the *tablier*, as will be seen by our engraving, is laid in pleats, and fastens behind by two loops of green silk; the two ends of brocade rest on the train, where they are fastened. Will require 16 yds. of silk; 2½ yds. of brocade; 2½ yds. of ribbon.

Fig. 4.—The Dudley Promenade Costume of light brown cachemire, trimmed with dark brown silk and blue "*velours mille-raies*," the body is separate from the skirt, but the skirt and *tablier* are in one, the skirt is made just to clear the ground, and the train which is separated from the skirt just above the *revers*, is carried on the arm. We need not impress our fair readers with the great advantages this new style offers. A lady can now be sure that her dress is really off the ground, and both her hands are at liberty to hold an umbrella and a hand bag. The hat that accompanies this toilette is a new Gainsborough style, trimmed with blue and maroon silk; a long ostrich feather ornaments the crown and falls behind. Will require 15 yds. cachemire; 1½ yds. of dark brown silk; ¾ yd. *velours mille-raies*; 3½ yds. of blue ribbon; 24 buttons.

PLATE THE THIRD.

Fig. 1.—Ball dress of pink silk and white embroidered muslin: this *Princesse* dress is or-

namented by two *plissés* at the bottom. A Gilet of the same pink silk edged by white lace, trims the front: 2 *écharpes* of muslin are laid across the front, and meet on the train under a large bow of pink silk, on which is fastened a bunch of dark pink roses and green leaves. Between the white *écharpes*, start 4 deep folds of pink silk; these pass under four vertical pleats, and these are fastened on the train under the large bow. 15 yds. of pink silk; 4 yds. of muslin: 12 yds. of wide lace; 5 yds. narrow lace.

Fig. 2.—The Margaretha Dinner toilette of buff silk and brocade; the body is separated from the skirt, and is cut square at front and back, and trimmed with wide Brussels lace. The front is ornamented by a Gilet of white embroidered satin, edged by Brussels lace. A *mousquetaire* cuff ornaments the sleeve, and is made of the same *Galon* as the trimmings of the skirt. A band of brocaded silk, starting at the bottom of the Gilet, is carried *en plastron* down to the front of skirt, slightly widening to the bottom, the side breadths are a little gathered under the *plastron*, and are then fastened under the simulated Polonaise of brocade; this last is trimmed with *Galon* and spreads out on the train; a sash of brocade edged by fringe, starts from under the *cuirasse* at right side; 14 yds. buff silk; 3½ yds. brocade; 6 yds. *Galon*; 4½ yds. of fringe; 1½ yds. narrow Brussels lace; 3 yds. broad lace; ¼ yd. white satin; 12 white satin buttons.

Fig. 3.—Ball toilette à revers of light blue *mousseline de l'Inde*, (woollen), trimmed with dark blue silk, brocade and embroidery. The dress is made with body and skirt separate; the skirt is *montée* on stiff muslin, on which is laid the *plissé* front of the skirt, the *plissés*, and the embroidery. The brocade and revers are allowed to float so as to simulate a separate over skirt. At the back, the Polonaise is fastened to the train all round, and is edged by fringe embroidery and a *plissé*. This toilette will require 7½ yds. *mousseline de laine de l'Inde*, 47 inches wide; 1 yd. brocade; 1 yd. dark blue silk; 8 yds. wide *broderie d'Alsace*; 6½ yd. narrow embroidery; 12 buttons; 2½ yds. dark blue ribbon; 2½ yds. light brown ribbon.

PLATE THE FOURTH.

Fig. 1.—Visite Mantle of black Cashmere, lined with silk and trimmed with lace; the open sleeves are trimmed with a *ruche* of lace fastened down in the centre. On the front and shoulders are ornaments of *passementerie* and tassels: it will require 4½ yds. of cashmere; 8 yds. lace for the ruching; 3 yds. for the edge; 4 ornaments; 18 buttons.

The Dress is of sage brown poplin, trimmed with fringe and ribbon. 13 yds. poplin; 4 yds. fringe; 5 yds. ribbon; 12 buttons.

Fig. 2.—The Carmen Promenade Costume, of the color called *lie de vin*, it is of silk and brocade, trimmed with light grey silk piping. The body is separate from the skirt, which is

made of brocade, edged by a deep pleated flounce of plain silk. 4 wide folds cross the front and are fastened at the sides under the false Polonaise of plain silk: two long ends of brocade edged by 5 pipings, start from under the folds, and rest on the train where they are fastened. A striped Gilet edged by revers and crossed by five tabs, gives a new style to this jacket. 8 yds. silk; 8 yds. brocade; 2 yds. grey silk for the Gilet and pipings; 12 grey buttons; 12 brown buttons.

Fig. 3.—Demi-Saison Paletot of black silk, trimmed with lace, cord, and *passementerie*. 4½ yds. silk; 3 yds. wide lace; 7 yds. narrow lace; 2½ yds. cord: 6 rosettes and tassels; 2 large tassels for the back.

The dress is of light violet striped woollen material, and will take 14 yds. of stuff.

PLATE THE FIFTH.

No. 1. HAT of silver grey felt; the front portion of crown is trimmed by an ostrich feather of the same color, at the back are some wings of a darker grey and a draped band of maroon velvet, with a floating end, and under the crown is a tuft of maroon flowers.

No. 2. CHAPEAU of pale yellow plush and of silk and ribbon of the same color, the silk is arranged to form a flat *ruche*, and at the back are bows and a floating end of the ribbon, from which start two ostrich feathers also of pale yellow, and falling over the front.

No. 3. Bow for the front of neck. It is composed of *Batiste*, edged by narrow lace and finished by a knot and a thick cluster of loops and ends of narrow black ribbon.

No. 4. COLLARETTE for a young lady, it is of white linen, edged by an embroidered frill, headed by a band, which is also embroidered and is edged at each side by a *rouleau*: the front of neck is slightly open, and is trimmed by an upright frill, a folded band and an embroidered frill: in front is a bow of *cérise* ribbon.

No. 5. HAT of dark brown silk: the brim is covered *en bouillon*, and starting from the top of crown are some dark brown ostrich feathers, which fall towards the right side: at back are two wing feathers of the same color, accompanied by a group of bows of *cérise* or crimson ribbon.

No. 6. ORNAMENT for the front of neck; it is of spiral folds of Flanders lace, with groups of bows of black silk.

No. 7. CHAPEAU of pale grey silk: the front is ornamented by ostrich feathers, and by loops of narrow ribbon of the same color, with two small black *aigrettes*: the sides and back of crown are finished by a ribbed band of the silk, and towards the left side is a floating end.

No. 8. COLLARETTE for an open *corsage*: it is of white *crêpe lisse*, and is edged by a gauffred frill and finished by pointed revers similarly edged, and below which are loops of narrow brown ribbon and spiral folds finished by the frills.

No. 9. CHAPEAU of pale grey felt with ostrich feather trimming of the same color: the brim is edged by a puffing of maroon silk, and by silver cord.

No. 10. HAT of dark green velvet, trimmed by a green and a gilt ostrich feather. Inside the brim (at right side) is a puffing of green silk.

No. 11. NECK ORNAMENT of white embroidered cambric, arranged to form a triple frill headed by a knot.

No. 12. COLLAR (for a young lady) of white and checked muslin, crossed by *rouleaux* of plain muslin, and edged by lace frills. Blue bow at front of neck.

COLEMARSH MILL.

By G. EWART FLEMING.

CHAPTER VII.

CRUEL AS THE GRAVE.

A soft breeze was waving among the tree-tops over-head, as Gilbert Armstrong walked from Mrs. Gray's cottage to his own home on the evening of Wilfred North's birthday *fête*, and a golden harvest moon sailed through a sky of deep unclouded purple, but Gilbert's mind was not in harmony with the tranquil beauty of the August night, and his soul was hot within him, because Milicent would not hearken to his suit.

The die was cast, he had put his fate to the touch, scarcely hoping to win, and he had lost all. Milicent had refused him. In that one thought Gilbert Armstrong summed up all the evil of his life. He had set his heart upon this one woman, whom he adored with such a slavish tenderness, and because that gift was denied him, he cried out upon life and its belongings, and said with his favorite character, Hamlet the Dane,

"Man delights not me, nor woman neither."

On reaching the mill, he did not enter the house, though he saw by the twinkling of a light through the kitchen window, that Susan Marks had returned from her unwonted merry-making, and was doubtless preparing supper. He turned aside from the door, and walked round the house towards the mill buildings. The moon shone full on the open paved yard as Gilbert crossed it, and opened a wicket gate which led from the yard into the adjoining meadow. He sauntered through the field to the river's brim, the noisy Cole, which dashed past the alders and willows that graced its banks, and tumbled torrent-wise over the old mill-dam. Gilbert stood by the water side, and mused in his grim fashion over the day's events. His thoughts reverted to the scene in the tent, and he ground his teeth with impotent rage as he contrasted in his mind the blushing, conscious face with which Milicent endured Wilfred North's salute, and the same face as he had seen it not an hour before, white and stern, and with an uncompromising *No* in answer to his question, on the quiet lips.

The whole force of Gilbert Armstrong's nature rose in passionate revolt against that calm *No*, and out of his very hopelessness came a desperate resolve that this thing he desired should yet be his; that Milicent Gray's *No*, firm and conclusive as she had meant it to

be, should be cancelled, and its place taken by the vows which holy Church has provided for the shy lips of a bride.

Perhaps Gilbert Armstrong would have accepted his dismissal quietly that evening, if another influence besides love had not been at work in his mind. Perhaps he would have returned silent and sorrowful to his mill, and after a night of bitter regret, he might have taken up his burden manfully in the morning, and have borne it until it passed in unselfish gladness at his lost love's happiness with a better or more fortunate man. But the memory of Wilfred North's attentions formed a bitter ingredient in his trial and disappointment. To his grief was added fierce jealousy of a man whose family he disliked because they coveted his heritage; jealousy also of a meaner kind, because Wilfred was handsome and young, refined and clever, and had power to call to Milicent's cheek such eloquent blushes as he had seen that very day.

So out of Gilbert Armstrong's musing by the river-side came bad things, the offspring of 'envy, hatred, malice, and all uncharitableness.' He had been wont in thinking of the girl he loved, to consider winning her, as gaining her affection and her willing consent to be his wife, but now he said to himself with a deadly resolve,

"I will have her yet. No man shall stand between me and my chosen wife. I mean to marry her, but I can wait."

Gilbert Armstrong loved his dead friend's daughter with a rare depth of affection, but if love only had spoken, he would have resigned her that night, and, falling back on his own lonely life, he would have left her to enjoy the sunshine of youth and hope, and to make her happiness apart from him; but love's share in his fell resolve was a small one; he thought of Wilfred North's kiss, and Milicent's blushes, and verily he felt that while "love is strong as death," "jealousy is cruel as the grave, the coals thereof are coals of fire, which hath a most vehement flame."

CHAPTER VIII.

PLAYING WITH FIRE.

Gilbert Armstrong waited. The hot August days melted into September clearness, which in its turn was crystalised by the early frosts of fresh October, but during all that time the shadow of Gilbert's once familiar figure had never fallen across Mrs. Gray's doorstep.

The widow was distressed. She liked Gilbert as warmly as it was possible to like anyone beyond the pale of her own family, and

strange confusion during the rapidly-fleeting days of his betrothal; one idea alone was clear, he had paid an awful price for Milicent Gray, and nothing should be permitted to stand between him and the treasure which had been purchased so dearly. He must make her his own speedily, and trust to the aftertime to bring him the love for the sake of which his soul stood in jeopardy.

The 30th of November was the day fixed for the bridal, and it dawned clear and fine, as little like a November morning, as the wedding it was to see resembled a holy heart-union. Milicent looked pale and fragile in her simple white finery, and more than one heart felt a strange feeling akin to pity for her, as she faltered forth the solemn words which bound her till death to Gilbert Armstrong.

The bridegroom stood beside her, grave and pale. At the commencement of the service a sombre shadow lay on his face, but it lightened as the ceremony proceeded, and the intense light of a great joy shone on those rugged features, as the closing words were said. Cold and clammy was the unresisting, but uncomplaining hand, on which he placed the wedding-ring, but, he thought, that hand should learn to thrill at the contact with his; it should go hard with him, but he would win this one woman's love before he died.

Vain dreams, Gilbert Armstrong! the lurid light which shines on your life this morning, because you have won — by fair or foul means you now reckon little—the girl you love, will never soften into the tender sunshine of life-long happiness. It will go out with untimely suddenness in blackness of darkness for ever!

The wedding feast was kept at the cottage, and thither resorted a goodly company, for the miller had no mind to do this thing in a corner. A bevy of youthful maidens, schooltime friends, surrounded the bride; the town gossips supported and consoled her mother, while the tiny cottage walls echoed back manly, hearty laughter from Gilbert's farming and business cronies.

A sense of pride and girlish dignity kept Milicent up through the trying ceremony, and also sustained her at the yet more trying festival, but the end came at last, and she retired to prepare herself for the wedding journey. It was not to be a long one; Gilbert merely meant to waste a day or two in climbing the

*"Malvern Hills, for mountains counted
"Not unduly,"*

and then return to his altered life in his old dwelling-place.

During the time occupied in changing her white robe for a travelling dress, Milicent was alone with her mother. No word was spoken, though both hearts were full, until the toilet was complete, lacking only the simple brown straw bonnet which lay on the bed. As Mrs. Gray turned to hand this to her daughter, a sound of wheels was heard. The color faded from the bride's cheeks, and with a passionate gesture she turned to her mother, and flung herself on that weak but ever-loving bosom.

"Oh! mother, mother!" she sobbed, and the tears fell like rain from the widow's eyes, but though Milicent's voice was broken and thick with sobs, no tears cooled those hot shining eyes which had a look of hunted anguish in them, pitiful to see.

Mrs. Gray tried to soothe her child, and Milicent summoning her courage, rallied herself bravely.

"It is too late, now, mother," she said sadly. "I have chosen my lot—or rather it was forced upon me—and I must abide by it."

"Forced upon you, darling," remonstrated her mother, "nay, child, I did but persuade you for your good."

"I did not mean you, mother," said the bride, "you were always too good to me. I should like to be alone for a few minutes before I start, mother, if you will let me."

Mrs. Gray kissed her, and left the room.

Milicent looked around her. There were many signs of poverty in that little chamber, and she was going to a home of plenty, but never before had its narrow walls seemed such a place of refuge. She was going to leave the shelter of this simple nest to face the horrors of a loveless marriage, and now that the irrevocable step was taken, all her maidenhood seemed to revolt from the prospect. Then, for a short, unhappy period, the thought of her lost lover came over her,—of Wilfred North, who had vanished from her sight in the mists of that chill October evening, and she had seen him no more.

She had heard him spoken of, she had sat calmly by and heard his absence discussed, not as the strange thing it was to her, but as the sudden freak of a rich young man, a freak he was known to have committed more than once before. Sir Guy North had called on Mrs. Ayscough when Milicent was at the vicarage, about a week before her wedding, and she heard him declare that he was under no apprehension concerning his son: he was used to these little escapades on the young man's part:

&c., &c. and her heart swelled within her at the thought that Wilfred North had fled from his home to avoid making her his wife, perhaps to cure himself of the idle fancy which had made a pleasant summer pastime, till it grew dangerous.

But there were other rumours of late, rumours which Milicent had not heard, floating tales suggesting that Wilfred North's absence might not be so easily accounted for, rumours that Sir Guy's indifferent easy manner was feigned, and that certain strange men who appeared at the Hall, and who haunted Colemarsh streets and country roads, were detectives, sent for to search to its foundation the mystery of Wilfred North's whereabouts, dead or alive.

Mrs. Gray had heard these whispers, but at Gilbert's request had refrained from naming them to Milicent, and so cleverly did the miller guard his betrothed wife from vague rumours, that from the night on which Wilfred North failed to keep his appointment until her wedding, Milicent heard no whisper of doubt that foul play might have befallen her secret lover.

So there was no mystery in Milicent's mind as—the few minutes fleeting by that were her last of liberty,—she thought with sharp bitterness of the man who won her love only to slight it, while she dropped upon her knees by the little bed, and in silent, passionate yearning towards the Unseen, she prayed for strength to cast out the love that was now a sin, and for help to be a good wife to the man she had taken for her husband. She rose calmed, and began to finish her preparations. A few trinkets and laces lay scattered on the dressing-table, tossed aside during the wedding toilette, and she mechanically proceeded to fold and replace them. In so doing, her eye fell on a letter addressed to herself. She instantly remembered that it had come by the morning post, and had been left unopened in the hurry of dressing for the early ceremony. She took it up; the handwriting was strange to her, the post mark was "Colemarsh" only. It was this fact which had made her put it aside in the morning, thinking it an ordinary note containing congratulations and good wishes from some near friend.

"I will look at it now," she said to herself, and straightway broke the seal. A few lines, in an utterly strange handwriting, were scrawled on a large sheet of paper. The words were these;

"Before you marry Gilbert Armstrong, ask him if he met Mr. Wilfred North on the night of the 16th of October. He who advises you is—

ONE WHO SUSPECTS HIM."

"Before I marry Gilbert Armstrong," murmured the unhappy girl, "why before I marry him?"

She paused a moment, the letter held loosely in her shaking hand, and then a wave of conviction, deep as truth, and strong as fate, swept over that miserable heart.

She saw it all.

"Gilbert has murdered Wilfred North," she said to herself hoarsely, as she sank on the bed shuddering and stricken—"and I have been warned too late."

The minutes passed, and she cowered and shuddered, while the waves of despair rolled over her, crushing youth, hope, and sensibility. When she sat upright again, her white, set face was full of a dread purpose, and the light of youthful loveliness was gone from it for ever.

"I will know the truth," she said.

CHAPTER XIV.

AT COLEMARSH HALL.

The window of Milicent's bedroom opened out on a rustic wooden balcony, which led down a flight of steps into a strip of kitchen-garden at the back of the cottage. A low hedge separated this small domain from a field which ended in a long coppice through which was a short way to Colemarsh Hall, much used by workmen and servants, and others who had constant communication with the Hall.

With stiff, rigid fingers Milicent tied on her bonnet, and hurriedly opening the window went out, and ran down the steps into the garden. The low, weak hedge was no impediment to her progress in her present suppressed excitement, and she was soon across the field, and threading her way with feverish haste along the rugged pathway through the coppice.

Briars lay across her road sometimes, and entangled themselves with her garments, but she paused not, and tore past the impediments, leaving pieces of her gown here and there to mark her way. Now and again her excited fancy persuaded her that she was pursued; she did not pause to listen, but bore onward, panting and fearful-looking, till she emerged from the coppice near the lodge-gates of Colemarsh Hall. Still on, with the same persistent resolve, the same whirling brain in which lay one determination.

"I will know the truth," she had said, and this one clear idea was uppermost in her mind through all, and ruled by its solemn power the chaos of her emotions.

She was spared the suspense of waiting while a message was carried to Sir Guy North, asking for an interview, for half-way up the avenue leading to the house, she came upon the baronet in close conversation with a strange man. Strange, at least to Milicent, was that clear-cut face, with its deep-set intelligent eyes, its unsearchable mouth and intellectual forehead, but Colemarsh had marked this man of late, and had said of him that *he* would find Wilfred North if he was above ground.

On seeing Milicent approach, the inscrutable face of the stranger assumed a complacent expression.

"Sir Guy," he said softly, "my bait has not utterly failed, you see. This is the bride."

Sir Guy North turned to look at the figure approaching. Only since the same morning had this girlish unit of humanity been more to him than the rest of the plebeian population of Colemarsh, but now he looked eagerly at her as, panting and pale, she stopped before him and his companion.

"I must speak to you, sir," she said, forgetting how to address a baronet in her sore despair. "I must speak to you, sir, on a matter of life and death."

"Certainly," replied Sir Guy, and the trio walked to the house. Instead of entering the Hall by its principal door, Sir Guy turned aside, and passing through a corner of the shrubbery, came upon a bay-window at the side of the house. He held this open for his companions to pass through, and then followed them, securing the casement carefully.

Milicent looked round her with a vague dull wonder at the luxurious fittings of the room, but her listless gaze was arrested by a picture which hung over the ample mantelpiece.

It was a portrait in oils of Wilfred North. Yes, her lover's face looked at her from the canvas, as if with living eyes. The strong love, crushed by fancied neglect and deceit, and tutored into stillness by the voice of duty, sprang into new life, and with wonderful energy in her manner, she turned to the baronet, who with his silent companion, had watched and weighed aright that passionate look at the likeness of the missing man.

"I must speak with you alone, Sir Guy," said Milicent, in a calm steady tone.

Sir Guy looked at his companion and hesitated. That gentleman stepped forward, and

addressed Milicent in a gentle, persuasive voice.

"You received a letter this morning, Miss ——" He paused, uncertain how to address her, and his hesitation struck her with sudden anguish.

"It was too late," she cried passionately. "I did not read it till after I was married."

"And you have come," went on the persuasive voice, "to tell Sir Guy the truth about your acquaintance with his son."

"I am," replied Milicent firmly. Her brain seemed clearer now, a sense of duty to be done animated her, and the pictured eyes of her absent lover seemed to rest upon her with an imploring air, as if to ask her help to unravel the dark mystery which hung over his fate.

Sir Guy gave her a chair, and the detective seated himself opposite.

The girl's narrative was related calmly and succinctly, without appearance of excitement, and both her hearers aided her from time to time by apposite questions.

It was all told—she grudged none of the shame which the recital cost her, indeed her share of that shame was less than Sir Guy North's, who read the base part his son had intended to play, while her maiden innocence had believed in his honour and truth.

"And now," said Mr. Griffith, so Milicent had heard the stranger named, "do you think any one knew of that meeting and arrangement in Crowhurst Lane?"

"I know it," said Milicent, a red spot burning on her cheek.

"Some one overheard your conversation?"

"Yes."

"And that someone was —"

"Mr. Armstrong," she answered readily.

A shadow crossed the window, Milicent sprang to her feet with a faint cry. There was a shivering of glass, a trampling of feet, a rush of cold air, and Gilbert Armstrong sprang into the room, and rushed to Milicent's side.

"My wife! my wife!" he gasped.

A man followed him through the window, a shabby man of loafing appearance, who had watched the marriage ceremony from behind a pillar in the church, and who had been the first to follow the excited bridegroom when Milicent was discovered to be missing. This man came forward, and at a signal from his superior, laid a hand on Gilbert Armstrong's shoulder.

"I arrest you, Gilbert Armstrong," he said, "for the murder of Mr. Wilfred North."

(To be concluded.)

DRESSMAKERS
versus
DRESS-MANUFACTURERS.

The following extract is taken from a very interesting article, in last month's part of *ALL THE YEAR ROUND*, entitled "*Idle Women*." Our readers will remember that the same subject was dealt with by our friend the COMTESSE DE B—, in the Paris letter of January last.—ED. W. F.

"Concerning the immorality and waste which has prevailed, and still prevails in the matter of dress, there is much to be said, and still more to be done. It rests with women who have money and position to expose and reform such abuses. From the best draper's shop in Regent Street, to that of the small suburban haberdasher, the main object in business appears to be the production of ready-made dresses whose construction shall involve the greatest amount of material and the smallest expenditure of work, and which, from the badness of both (varying according to locality), shall bring most profit to the seller, most loss to the wearer. These articles are designed by men, and made in large wholesale houses. In this way a department of work, for which the taste and the invention, to say nothing of the experience of women, make them especially fitted, has drifted out of their hands. Ten years ago the dress-maker of ordinary skill and diligence could, with one or two assistants, carry on a fairly remunerative business. But she can now no longer struggle against the increased amount of work needed in every dress, against bad debts, and against the competition of large houses; these have absorbed her work, her customers, her profits. It is no doubt true that many ladies of the upper classes will not buy these ready-made articles. If they abstain from such purchases upon reflection and principle, they cannot stop there; they must further use their influence to discourage among their tradesmen a practice hostile at once to good taste and to honest work. It may be said in defence of the work we are referring to that it does employ a large number of women; no doubt the treadles of the sewing-machine are worked by women. Such work, however, cannot for one moment be compared with the effort of brain and hand needful in the dress-maker who designs, shapes, adjusts, and ornaments her work, with special care for the characteristic requirements of a well-known customer. While we endeavour with one hand to thrust women into the employments of men, we seem with the other to take away their rightful work, and to sacrifice them by hundreds to the tradesman's greed."

A FAREWELL.

Remembering all the pleasant hours that we
Have spent together at the social board,
Have wiled away in mirthful laughing chat,
Or serious converse upon deeper things;
Remembering too, how often every heart
Has thrilled with pleasure listening to a song
From lips whose music is to pass from us:
Remembering friendship old, and liking strong,
And all the charms that cling around such ties,
You must not wonder if our farewells have
A touch of sadness in their tones to-night.
You leave us in our dear, but fog-bound land,
To seek a tropic shore of sun and flowers;
You leave the settled peace of well-ruled home,
For lawless lands, where death and danger lurk;
You leave a friendly circle warm and wide,
To seek new friends across the bounding sea;
You leave the shelter of a happy home,
Wherein are stored your treasured household gods;
You leave the clinging arms and kisses soft
Of loving little children (whom God guard,)
All these you leave, for duty's sacred sake;
Since Queen and country's need demand your aid.
The God of peace is yet the God of war;
The God who guards our quiet island-home
Is God supreme o'er Afric's desert waste;
The God in whose great hand lie hearts of kings,
Reigns God, though dimly known, in savage breasts;
And to His care, Almighty, tender, wise,
As you commit your treasures left behind,
Do all who love you leave your ways to Him,
With certain knowledge He will keep you safe.

H. S.

THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

THE CHRISTINA CORSAGE.

Our first pattern is the Corsage for the Christina Costume shown on the first figure of our first plate. The pattern is given complete, and consists of six pieces;—back, side-piece, front, gilet, sleeve and cuff. The notches and pricked lines across the sleeve belong to our second full-sized pattern.

**POINTED CORSAGE
WITH SQUARE OPENING.**

Our second full-sized pattern (all the pieces of which are marked by one round hole) is the Corsage of the Concert Dress represented on fig. 2 of plate 2. This pattern consists of back, sidepiece, and front; the sleeve of our first pattern will serve for this corsage by cutting it across at the elbow, as shown by the pricked line and the notches.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 665.

MAY, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS.

The estrangement between the French Aristocracy and the Parisians still continues, and this causes a great depression in trade. The wives of the Members of the present French Government seem incapable of directing taste. However, as our Journal is patronised by the Aristocratic residents of the Faubourg St. Germain, we are enabled to give the very latest Fashions that are being developed among them.

Fashion has for some time past been under the influence of the style of Louis XIV, with the train, the *gilet*, and the *revers*; added to this there has been a decided leaning towards the Classic style, hence the great success of the *Princesse* style of dress.

Fashion must of course advance and progress, and the prevailing tendency seems to bring modern dress more in harmony with the Classic models. A French lady of very high rank has just ordered a dress in the ancient Greek style; its appearance is very graceful, and it has been much admired: an illustration of it will appear in our June Number.

Another change of style is the revival of the waists with long points at back and front: the great success of the *Princesse* form had caused this pointed form to be almost forgotten. This style is capable of further development, as will be seen in our June Number.

The *Princesse* robe, in combination with the Louis XIV style named above, still retains its favor, being too beautiful to be soon laid aside.

Trains are of various lengths, to suit the kind of dress, the longest are of course intended to be worn over the arm when walking. Short dresses are only worn in travelling; we cautioned our readers last Spring against the attempt that was being made to introduce short skirts, by a few inexperienced contributors to certain Fashion books. It should be remembered that woodcuts are not to be relied on as representations of actual Fashions. The best and highest-class Modistes do not allow their

creations to be copied for wood-cuts or black lithographs.

The Jacket, with every combination of *gilet*, or of *gilet* and *revers*, is very fashionable. In Mantles there is not a great variety, but all have long large sleeves.

The colors and materials used in each dress seldom exceed two, but three can be at times combined.

We gave a list of new materials in our April Number, and will now add a few more words on this subject.

The newest materials are of the Pompadour style; there is a great variety of them, some are of very thick texture, others as light as gauze. The most prominent feature in the new materials is the "Pekin" style; one stripe is either satin, gauze, or silk, and another stripe is a brocade of flowers with foliage, such as small pink roses and leaves, or roses and forget-me-nots on a white or pink ground. All of these are very pretty, and some are exquisitely beautiful.

All the minute details of Fashion are given in our Paris letter.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

Now that we are thoroughly advanced in Spring, I know that you will wish me to write to you a really gossiping letter on the minor subjects in Fashion.

There is really very little to say. Paris is not the bright, the lively Paris of old. I will not try to entertain you with a description of our quiet receptions or country trips; I will leave this till I see you in June.

To begin I shall name bonnets and hats; the only novelty that has yet appeared is the Dufour-mantelle hat; other modistes are going quite astray, they have brought out something which they call the *Directoire* hat; I suppose we shall next hear of the Robespierre bonnet. Taking things altogether there is nothing new in shape or color. The newest idea in flowers is the strange, though not ugly, idea of introducing the dandelion flower. You know the dandelion when it has flowered, leaves a fluffy ball: well, two or three balls are clustered together, and fastened at the side of a low-crowned hat, which is trimmed all round by a wreath of moss. The brim is lined underneath with either blue or pink silk, or with a color that may contrast or match the costume.

The Mantillas, the scarves, and the Visite mantles, made of Lace, *Crêpe*, Silk or Cachemire, trimmed with fringe, and *plissés* of lace, and edged by braid or *passementerie* lightly dotted with beads, are the predominant ideas: these are not made too long, so as to show the pretty combined costumes.

The colors of the dresses are much livelier than last year: all the preparations for this summer are very light both in color and texture, nothing can exceed in elegance the easily draped china *crêpe*; next for draperies, come the *mousseline de l'Inde*, the various gauzes and the cachemires; all these are in light colors.

The fashion of sleeves being made short or three-quarter length, necessitates handsome gloves or mittens. The long Saxe gloves will always be the favorites. There are a great variety of mittens, either of lace or net richly embroidered; all colors can be procured, but the black or white are the most classic.

Boots are changing in form; the ugly square toes are disappearing, to make place for the round-pointed ones: this form is much more suited to our feet, and also more elegant: the high heels still keep in favor, although many ladies, especially the tall ones, are discontinuing them, as they prove injurious to health.

Our friends here are much pleased to hear that her Majesty Queen Victoria is once more taking an interest in Fashion. They think with her that the time has come for a discontinuance of the "fringe" style of wearing the hair. They also approve of what she said about the late extreme tightness across the hips, and the wearing of high heels.

COMTESSE DE B—.

Description Of the Plates of Costumes.

*** Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

*** The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(Pattern No. 82).—The Christina Promenade Costume of grey *cachemire de l'Inde* and Bronze silk. The *gilet*, *revers* and *chicorée* are made of bronze silk, the rest of Cachemire. The Jacket is separate from the skirt: this skirt is *montée* on muslin, the front is slightly *bouillonné* and fastened under the *chicorée*. 4 large *revers* trim the front; at back is an imitation polonaise separate from the skirt, and a little *bouffant*: *flots* of ribbon of both colors enliven this costume. 6 yds. Cachemire 47 inches wide; 5½ yds. silk; 2½ yds. ribbons of both colors; 18 large buttons, 12 smaller ones.

Fig. 2.—(83).—The Grosvenor Promenade Toilette of *Crépon de Lahore*, the color *bleu gendarme*, trimmed with Nacarar satin. This style of toilette is very much liked, the broad band of satin round the Cuirasse is in high favor, though we do not advocate it, unless it were to lengthen a cuirasse that was too short. The Cuirasse is made with a *gilet* and *revers*, the broad band of nacarat satin ends

with the side seams, the back of the body and the sides of skirt are ornamented by cascades of bows; the front of skirt is *plissé*, making the pleats wider at top and gradually lessening them to the bottom, where they are caught up under numerous loops of ribbon. 7½ yds. of *Crépon de Lahore*, 47 inches wide; 2½ yds. satin; 4 yds. ribbon of both colors; 18 buttons.

Fig. 3.—(84).—The Orleans Walking Costume of brown *Cachemire de Rheims*, trimmed with light brocade; this costume is very simple, easy to make, and very becoming. The Jacket is trimmed in front by a *gilet* (fastening at side,) and at back by double *revers*. Will take 8 yds. *Cachemire de Rheims*, 46 inches wide; 2½ yds. of brocade; 6 buttons.

PLATE THE SECOND.

Fig. 1.—(85).—Reception Toilette of mouse-colored satin and pink brocade. The polonaise and the three wide pleats of front are of satin; the body in front opens upon a white chemisette, and is laced by a pink silk cord, the lacing starts from the neck downwards, then the two ends of the cord are passed through the tassels, a knot is then made to prevent their slipping out. Four large pleats start from the sides of front, and form a graceful drapery below the hips, ending at the back; two full pouffs fall over the train. The same ornament at back of polonaise as at front of corsage. 8 yds. satin; 6 yds. brocade, 23 inches wide; 5 yds. cord; 6 tassels; 6 buttons.

Fig. 2.—(86).—Concert Toilette of sky-blue Pekin, with tablier of light straw-colored brocade: the body is cut square in front on a white *crêpe lisse* chemisette: 3 deep pleats start from the point of body in front to make a pouff behind, which is caught up by a straw-colored cord and tassels, and a bunch of white convolvulus: a bunch of the same flowers with tassels trims the front and point of corsage. Will require 2½ yds. brocade; 3 yds. Pekin; 2 yds. cord; 8 tassels; 12 buttons.

N.B. These materials being very beautiful in texture, no trimmings are required: they make a costume that is very elegant and not more expensive than silk, for to make a silk dress handsome, rich trimming must be added to it. The present taste is simpler and more artistic.

Fig. 3.—(87).—The Irené Costume of chestnut-colored silk trimmed with striped satin gauze. Two wide draperies of gauze pass from the front to the back through wide loops that are cut in one with the body: they join at back and interlace themselves with the draperies of the skirt, and are then fastened to the wide pleats at each side the front of skirt. The train is trimmed all round by a small *plissé*. Quantities required:—12 yds. silk; 5½ yds. gauze; 12 buttons.

PLATE THE THIRD.

Fig. 1.—(88).—Young Lady's Morning Robe

Princesse, of Tussore silk trimmed with lace, or embroidery. The body is trimmed to imitate a *gilet*; the front of skirt is trimmed alternately by a wide pleat and a band of embroidery or lace: the back is slightly bouffant and falls on a *plissé* petticoat. 7 yds. Tussore silk, 37 inches wide; 9 yds. embroidery, or 11 yds. lace. This very pretty toilette is well suited to young ladies: it is a very inexpensive material, which washes as well as cambric, a piece of 7 yds. 34 inches wide only costs 21 shillings.

Fig. 2.—(89).—The Pourtalès Visiting Costume. Princesse Robe of Caroubier silk and *velours mille-raies*. The front, back and skirt are made of silk: the Jacket and side draperies are of the *velours*. Bands of the same *velours* are fastened on the skirt at equal intervals. The draperies are edged by a long chenille fringe: a piece of *velours* cut on the *biais* trims the jacket at back, and is finished off by a bow of silk: the back is slightly bouffant and caught up at side by numerous loops: the same ornaments at the corners of the jacket. 8 yds. silk; 5 yds. *velours mille-raies*; 6½ yds. ribbon; 18 buttons; 3½ yds. fringe.

Fig. 3.—(90).—The Adelaide Visiting Toilette of bronze silk trimmed with satin: the jacket is separate from the skirt. The *gilet* is of white satin, embroidered by hand, and trimmed by Malines lace. The *revers* are of satin ornamented by buttons and buttonholes of light blue silk. The front of skirt is slightly *bouilloné*, and trimmed by pink and blue ribbon. Two large *revers* of satin form the *tablier*; the skirt is trimmed at bottom by a small *plissé*. The train is *demi-longue*. 2 yds. satin; 9 yds. silk; ¾ yd. white satin: 6 yds. lace; 1 yd. blue silk; 4 doz. buttons.

PLATE THE FOURTH.

Fig. 1.—(91).—The Louise Margaret Carriage Toilette. It is of light blue pekin trimmed with *écharpes* of white woollen *mousseline de l'Inde*. This Princesse dress is made with a long train ornamented by three *plissés*. Two *écharpes* edged by silk and wool fringe are draped across the front, the top one is closed at back by a bow; the second fastens under the drapery which starts from under the bow, and falls on the train; a small *écharpe* is laid on the shoulders, and looped in front. The sleeves are *demi-longues*. 15 yds. Pekin; 2½ *mousseline de l'Inde*; 6½ yds. fringe; 12 buttons.

Fig. 2.—(92).—The Baveno Princesse Carriage Toilette of *vieil-or* and black pekin. The body is open in front and ornamented by *dentelle de Bruges*. The front skirt is slightly *bouilloné*, with a cascade of *flots* carried up the centre: 5 small flounces edge the bottom. The *manteau de cour* is elegantly looped at each side by two large bows of ribbon of both colors. It is trimmed all round by a narrow *rûche* of black satin. It will require 5 yds. *vieil-or* Pekin; 8½ yds. black and *vieil-or* Pekin; 3 yds. black satin; 9 yds. narrow *vieil-or* ribbon; 7½ yds. wide ribbon of both colors.

Fig. 3.—(93).—Rosie's Promenade Toilette of Caroubier *Cachemire de l'Inde*, embroidered with silk of a darker shade; the skirt is *plissé* all round, and fastened on a broad band, the polonaise is cut square front and back, it closes in front by 6 buttons and opens to imitate a coat, ornamented by two pockets; at the back is a large bow. Quantities required:—3 yds. *Cachemiré de l'Inde*; 6 buttons.

Fig. 4.—(94).—The Ella Visite Mantle is made of *poult de soie*, trimmed with satin and Chantilly lace, and ornamented by 3 small *plissés* of silk above the lace. 6½ yds. silk; 1 yd. satin; 7 yds. Chantilly lace. The skirt is composed of draperies and deep *plissés* placed alternately: it is *montée* on muslin. No pattern is required.

PLATE THE FIFTH.

* * All the Bonnets and Hats are from Madame Dufourmantelle, 30, Boulevard des Italiens, Paris.

No. 1. BONNET of black chip, lined with amber satin; and trimmed by black ostrich feathers: inside the front are some full-blown roses.

No. 2. HAT of fine straw, trimmed by ostrich feathers of the same color: the side of brim is slightly turned up and shows the lining of black velvet, on which are placed two or three roses.

No. 3. Bow for the neck, composed of folded muslin; the ends are slightly pointed and are edged by very narrow lace.

No. 4. EVENING COIFFURE, in which are introduced sprays of deep amber flowers.

No. 5. Bow of Bretonne lace, and Pompadour ribbon.

No. 6 gives the back view of a DUFOURMANTELLE HAT; it is of pale yellow straw, and is, as will be seen by our last month's No. three-cornered in shape, forming a point in front; the brim is lined by pale yellow silk arranged in folds; the feather, of the same color, starts from bows at the left side and falls across the crown.

No. 7. HAT of white chip, the front of brim is slightly turned up and shows the lining of black velvet, on which is placed a group of bows of velvet ribbon of the same color: the Hat is trimmed by two white ostrich feathers.

No. 8. BONNET of yellow straw, having the brim lined and bound by brown velvet, the brim is partially covered by narrow bands of the velvet, which also forms a large bow at front of crown. The front and left side are also trimmed by field-flowers. Strings of yellow ribbon.

No. 9. GILET to be worn over a plain high Cor-sage: it is finished by a tea-rose with foliage.

No. 10. Bow formed from a Cambric Handkerchief edged by lace.

No. 11. BONNET of black chip; the crown is enclosed by a twisted band of black velvet, and at left side is an ornamental dagger composed of brilliants: at the right side is a light-colored ostrich feather: inside the front of brim are pink and white roses.

No. 12. CHAPEAU of white chip: the edge of brim is enclosed by a *bouilloné* of dark olive brown velvet; at left side is a knot of white satin, which material also forms the strings; the front and right side are trimmed by a white ostrich feather which starts from a velvet pansy.

No. 13. Bow of muslin and Chantilly lace, the ends arranged in spiral form.

No. 14. Evening COIFFURE embellished by a spray of *Marguerites* with foliage.

COLEMARSH MILL.

By G. EWART FLEMING.

CHAPTER XIII.

MILICENT'S WEDDING-DAY.

Susan Marks received the news of her master's speedily approaching marriage with her usual good-natured grumbling, and made her preparations for that event in a characteristic way. These preparations principally consisted in collecting all articles of personal property which had adorned her kitchen, and storing the same in the narrow attic room which served her for a sleeping-place. It was soon filled with a heterogeneous collection of things dear to the soul of the ancient handmaid; gaudy china vases, flower-pots, gaily-colored prints, and one or two plaster figures, stood out conspicuously from a medley of indescribable rubbish, the *flotsam* and *jetsam* of a lonely country life, the accumulation of treasure prized by an inartistic soul.

This proceeding taken, and her stronghold being in a measure fortified against the coming enemy, Susan Marks bent her mind to obey the behests of her master, and summoning foreign aid in the shape of a buxom girl from Colemarsh, she set to work to cleanse the old mill-house from its topmost story to its lowermost cellar, solely excepting her own room, which she now looked upon as a kind of fenced city, armed and victualled for a siege.

At first much anxiety had occupied the old woman's mind on two points; firstly, whether Gilbert Armstrong would retain her in his service when he brought home his bonny young wife, or whether some "slip of a girl," wasteful and shiftless by nature, and vain by reason of youth's flatteries, would be set up to rule in her comfortable kitchen, while she with her cherished chattels, wandered vainly searching for a new home in her old age.

Secondly, if she were indeed permitted to remain at her olden post, would not her heart be chafed and made sore by the admission of Mrs. Gray into the mill household, which event would doubtless result in her having two mistresses instead of one?

These were humble, homely musings, sordid anxieties, were they not, my reader? but poor Susan Marks was no philosopher, and the whole tenor of her future life, the question of its comfort or misery, hung upon Gilbert Armstrong's decision in these matters. Happily for his old housekeeper, the weighty questions were decided at an early stage in the progress of his

arrangements, and Susan's heart was lightened by his communicating his plans to her.

She was to remain at her post, housekeeper and factotum, owing to Miss Gray's youth and inexperience, but her labours were to be lightened, and the establishment rendered more imposing by the permanent engagement of the strong girl now in the house on "day-work" of a charing nature.

Mr. Armstrong had arranged that his future wife's mother should remain in her tiny cottage, her solitude brightened by a youthful handmaiden, who was to be transplanted thither from the National School on Milicent's marriage. If Mrs. Gray had cherished hopes of removing to the spacious mill-house when her daughter married its master, she was wise enough to refrain from any allusion to her hopes or their disappointment. Gilbert had behaved generously, for besides making a handsome settlement on Milicent, he agreed to make her mother an allowance sufficient to keep her in modest comfort, adding warmly that his house was at all times open to her, and that Milicent should be free to come and go between the mill and the cottage as often as she would.

So Susan Marks, with mind at ease regarding the future, cleansed the house, and, according to her humble ideas, garnished it for the speedy coming of the young bride. Also in her heart she vowed allegiance to the pale young girl, who on one occasion came with her mother to the mill, and made a pretence of being interested in the wide, old rooms, the homely oaken furniture, and simple surroundings of her future home. The ignorant old woman looked into Milicent's pensive face, and under that appearance of interest she saw a deep sorrow, and a chord was touched in that rustic bosom which never ceased to vibrate, whilst Milicent Gray was in this world to claim its sympathetic solace.

The November days drew to a close. Gilbert had pleaded for the wedding to take place before Christmas, and he was ably seconded by Mrs. Gray. Their entreaties might have moved a more rigid resolution than Milicent's, who met all their arrangements with a passive acquiescence by no means flattering to an ardent bridegroom.

But Gilbert Armstrong made no complaint concerning the coldness of his betrothed wife. He was too wise a man to provoke a quarrel, and thus injure his own cause by reproaching her for the want of the love he knew had never yet been his. His own mind too was in a

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On the contrary, many other Journals call themselves Fashion Books, when they only contain a few colored Costumes and wood-cuts, that have been published before in Paris, Brussels, or Berlin, often several months previous to their issue in London. If a Lady wishes a dress suited to be worn in English Society, she can rarely find what she requires, and if she wishes for a pattern, she generally has to pay three or four shillings for it, and even then it is often found defective. Many of these so-called Fashion Journals give a large quantity of paper, often of a cumbersome inconvenient size, filled with third-rate tales, advertisements, and puffs of various tradesmen, who advertise in their pages, or whose wares are offered for sale by their conductors: the money derived from these advertisements &c., being the real object with which such Journals are issued.

These are, in brief terms, the differences between "THE WORLD OF FASHION" and most of its contemporaries; differences which have gained for "THE OLDEST LADIES' MONTHLY MAGAZINE" the high position which it has deservedly enjoyed for more than half a century, and which its Proprietors are determined always to retain by continual improvements, suited to the progressive spirit of the age we live in.

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The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A COMPLETE LIST OF DEVERE'S PARIS MODEL PATTERNS ISSUED UP TO MAY 31st, 1879.

1878.

- No. 1.—Marquise Trained Skirt.
- " 2.—Abergeldie Waterproof Cloak, (Improved Ulster style.)
- " 3.—Queen Margherita Tunique.
- " 4.—Louise Robe Princesse.
- " 5.—Valliere Robe Princesse.
- " 6.—Demi-Train Skirt, for morning wear.
- " 7.—Upper Skirt, Tablier and yoke Bodice.
- " 8.—Duchesse Train Skirt, (new square style).
- " 9.—Cyprus Tunique a Plastron.
- " 10.—Corinne Robe Princesse, with train to carry on the arm.
- " 11.—Eva Visite.
- " 12.—Mignon Visite.
- " 13.—Princesse Tunique.
- " 14.—Princesse Dress with Revers.
- " 15.—Young Lady's Dinner Dress.
- " 16.—Dinner Dress, Princesse style.
- " 17.—Polonaise for Ball Dress with revers, & Scarf.
- " 18.—Tunique a Gilet for Ball Dress.
- " 19.—Tunique and draped Plastron for Ball Dress.
- " 20.—Tunique for Dinner Dress.

JANUARY, 1879.

- " 21.—The Gainsborough Princesse Dress.
- " 22.—Tunique for a Carriage Dress with gilet and Tablier.
- " 23.—Close-fitting Pelisse.
- " 24.—Child's Ball Dress.
- " 25.—Manteau Visite.
- " 26.—The Alexander Robe Princesse.
- " 27.—Princesse Dress with gilet.
- " 28.—Dinner Dress with Plastron.
- " 29.—Polonaise and Tablier for Ball Dress.
- " 30.—Robe Princesse a Plastron.
- " 31.—Ball Dress with long train.
- " 32.—Tunique Habit with square opening.
- " 33.—Corage Habit and Tunique for a dinner dress.
- " 34.—Duchesse Dress for General Mourning.

FEBRUARY, 1879.

- " 35.—Paletot a Gilet.
- " 36.—Princesse Dress.
- " 37.—Thyra Visite.
- " 38.—Princesse Dress for a young lady of 13 years.
- " 39.—Elizabeth Costume a Gilet.
- " 40.—Tunique Skirt.
- " 41.—Dress for a little girl of six years.
- " 42.—Polonaise for Ball Dress with square train.
- " 43.—Empress Casaque.
- " 44.—Gisela Dinner Dress.
- " 45.—Polonaise for Dinner Dress.

- No. 46.—Drapery of Upper Skirt.
- " 47.—The Marie Ball Dress.
- " 48.—Dress Skirt of walking length.

MARCH, 1879.

- " 49.—Bridesmaid's Costume. Polonaise and drapery of skirt.
- " 50.—Wedding Dress. Polonaise & draperies.
- " 51.—Demi-Saison Pelisse with wide sleeve.
- " 52.—Polonaise Princesse, with draped tablier.
- " 53.—Little Boy's Costume.
- " 54.—Abercorn Visiting Costume: Corage, upper skirt, and drapery.
- " 55.—Upper skirt and train. The Dudley Costume.
- " 56.—Polonaise a gilet for Ball Dress.
- " 57.—Margaretha Upper skirt and straight Tablier.
- " 58.—Corage a revers and upper skirt for Ball Dress.
- " 59.—Visite Mantle.
- " 60.—Carmen Costume. Corage and Upper Skirt.
- " 61.—Demi-Saison Paletot.
- " 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- " 63.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
- " 64.—Robe Princesse for a girl of 9 years old.

APRIL, 1879.

- " 65.—The Rosalinda Princesse Tunique.
- " 66.—Casaque, Tablier and drapery.
- " 67.—Promenade Toilette, Casaque a Gilet, and upper skirt.
- " 68.—Cachemire Morning Costume.
- " 69.—Edmee Visiting Costume; upper skirt.
- " 70.—The Paula Mantelet.
- " 71.—Elegant Ball Toilette.
- " 72.—Bertha Ball or Dress Dinner Toilette.
- " 73.—Dinner Dress with high body.
- " 74.—Amelle Promenade Costume with gilet and Princesse Tunique, with train to be carried on the arm.
- " 75.—Alexandra Mantle.
- " 75a.—Corage and Skirt.
- " 76.—Little Minna's Costume, for a child of 7 years.
- " 77.—Upper Skirt for a young lady about 14 years.
- " 78.—Paletot for a girl of 14.
- " 79.—Lady's Riding Habit Train, gored style, without pleats at waist.
- " 80.—Lady's Riding Habit Body. N.B.—May be had (A) with plain basque, (B) with gilet, or (C) with pointed waist and short jockey skirt at back.
- " 81.—Double-breasted outdoor Jacket for making up in cloth.

MAY, 1879.

Plate 1.

- No. 82.—The Christina Costume, skirt and drapery, fig. 1.
This pattern is given gratis with the Magazine.
- " 83.—Grosvenor Costume, Corage and Upper Skirt, fig. 2.
- " 84.—The Orleans Costume, Corage and draperies, fig. 3.

Plate 2.

- " 85.—Reception Toilette, Corage & Tunique, fig. 1.
- " 86.—Concert Toilette, Fanier and Bouffant, fig. 3.
The Corage is given gratis with the Magazine.
- " 87.—The Irene Costume, Corage & Scarf, fig. 3.

Plate 3.

- " 88.—Young lady's Tussore silk dress, fig. 1.
- " 89.—The Pourtales Robe Princesse, fig. 2.
- " 90.—The Adelaide Visiting Toilette, fig. 3.

Plate 4.

- " 91.—The Louise Margaret Costume, fig. 1.
- " 92.—The Baveno Manteau du Cour, fig. 1.
- " 93.—Promenade Dress for a child of 8 years old.
- " 94.—The Ella Visite, fig. 4.
- " 94a.—Lady's Bathing Dress.

Those patterns marked (*) have not been illustrated in our colored plates: they are standard patterns of general utility, added to our list by special request.

NEW FRENCH UNDERLINEN.—1879.

- No. 1A.—Dressing Gown. No. 2A.—Dressing Gown.
- No. 3A.—Train Petticoat. No. 4A.—Petticoat Body.
- No. 5A.—Night Dress. No. 6A.—Petticoat, walking length. No. 7A.—Chemise. No. 8A.—Full Drawers.
- No. 9A.—Flannel Vest.

UNDERLINEN FOR YOUNG LADIES.

(All cut for Chest measures of 27 inches).

- No. 10A.—Dressing Gown. No. 11A.—Dressing Jacket.
- No. 12A.—Petticoat. No. 13A.—Princesse Petticoat. No. 14A.—Petticoat Body. No. 15A.—Drawers.
- No. 16A.—Flannel Vest. No. 17A.—Flannel Petticoat. No. 18A.—Bathing Costume. No. 19A.—Chemise. No. 20A.—Night Dress.

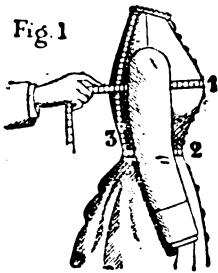
N.B.—This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

These patterns are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps to MESSRS. LOUIS DEVERE & CO., 1, KINGS PLACE, KENSINGTON, LONDON, W.

INSTRUCTIONS FOR DRESSMAKING.

HOW TO TAKE THE MEASURES.

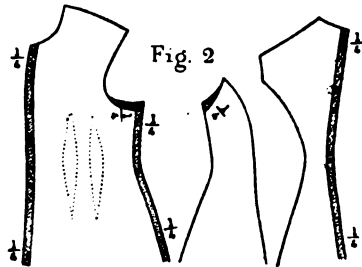


The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

HOW TO CHANGE THE SIZE OF OUR PATTERNS.

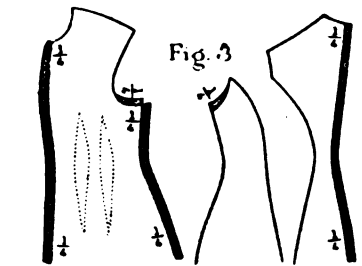
If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for $34\frac{1}{2}$ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from $31\frac{1}{2}$ to $42\frac{1}{2}$; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps.

If however the lady is only a size larger or smaller than $34\frac{1}{2}$ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge $\frac{1}{4}$ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out $\frac{1}{4}$ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge $\frac{1}{4}$ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the $\frac{1}{4}$ of an inch indicated by the shaded portions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

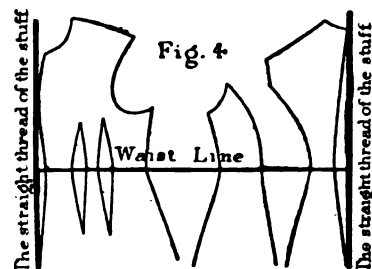


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight woft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material.

It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonaises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side-pieces and in the back, may exactly correspond.

In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the *bias*, care must be taken that it is exactly on the *bias*, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

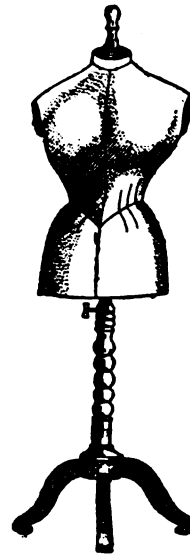
This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. *post free*. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. *post free*. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20 $\frac{1}{2}$, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28 $\frac{1}{2}$, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31 $\frac{1}{2}$ and Chest 33. Medium sizes, Chest 34 $\frac{1}{2}$ and Chest 36. Large sizes, Chest measures 37 $\frac{1}{2}$, 39 $\frac{1}{2}$, 41, and 42 $\frac{1}{2}$ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families, they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in *papier maché*, from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, *fichus*, &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31 $\frac{1}{2}$, 33, 34 $\frac{1}{2}$, 36, 37 $\frac{1}{2}$, 39 $\frac{1}{2}$, 41, 42 $\frac{1}{2}$ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 26s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or an old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape; these padding are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7 $\frac{1}{2}$ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

she fretted both outwardly and silently at the good chance of marriage which her daughter had thrown away. Milicent's life became a burden to her that autumn time, because of her mother's complaining, and not a few bickerings resulted between the two women on the subject.

On the principle that continual dropping wears away a stone, Mrs. Gray hoped by constant allusions to Gilbert's love, and his worldly circumstances, to wear away Milicent's objection to his suit, and by thus uniting her daughter to the well-to-do miller, secure a comfortable home for her own old age. But Milicent Gray was firm. She steadily refused to incline her ear to praises of Gilbert Armstrong's character and attainments, and above all, of his love for herself, and persistently declined to believe in the probability of a renewal of his offer. Her mother's constant allusions to these unwelcome topics produced a result in the girl's mind contrary to that which was intended, and she became silent and even sullen when alone with her mother.

In these bright autumn days, Milicent Gray spent most of her leisure time in out-door exercise. On holiday afternoons she wandered over a distant common clad in its raiment of gold and purple, and sat among the gorse and heather, dressed in homely garb, the autumn breezes blowing among the braided waves of her dark hair, and deepening the rare bloom on her oval face. She took a book with her always, being anxious in her girlish, shallow way to improve what little mind she had, but how often that unformed mind wandered from the page before her, and was lost in girlish mazy day-dreams, while the dark eyes, full of vague longing, swept over the landscape unconscious of its beauty.

Ever since the day of the *fête* Milicent was altered, she had had a glimpse of a brighter life than the dull routine which was her present lot, and that foolish heart yearned like simple Maud Muller's, for

"*Something better than she had known,*" and in the visions which filled her mind while dreaming on the breezy moor, her isolated life, her poverty and its cares, her mother, and Gilbert Armstrong with his unwelcome suit, were all forgotten.

Wilfred North had taken possession of Clee-thorpe Manor, which was distant eight miles from Colemarsh, but Milicent had seen him many times since the day of his birthday *fête*, and as that young gentleman had been at great pains to render himself agreeable to the "village

beauty" as he called her, it was no wonder that his image came oftener on the mirror of her maiden fancy than was wise or safe for her happiness, or that he was the hero of all her day-dreamings on the moorland.

As September drew to a close, the accidental meetings between Wilfred and Milicent became more frequent, and at length the girl grew to look for his familiar figure pacing the heath, when she hurried to her favorite spot on holiday afternoons.

Milicent would not admit to herself that these meetings were assignations, nor, strictly speaking, were they so, but she knew that Wilfred North was aware of her hours of liberty, and also of her predilection for the spot to which she was now so easily drawn by the silent promptings of her too-readily won heart. She did not however go to the *rendezvous* with a clear conscience and undisturbed mind. Now and then, alarmed at her own temerity, she had tried to turn her steps another way, but her walk always ended by way of the moor, where she came in time to hear tender reproaches for her lateness.

Yes! it had gone so far as that. Wilfred smiled to himself sometimes at her timidity, at her evident fear of public opinion, at her easiness of persuasion, and evident admiration of himself. He had no fear of consequences; he took his gun in his hand on those stated afternoons, and followed by his dogs, he walked from Colemarsh Hall, past the mill, past the cottage, and through the busy gossiping town with supreme boldness, and when he reached the lonely moor, and saw the burst of sunshine on the face of the lovely girl who had tacitly come there to meet him, no feeling of shame clogged his utterance in the greeting words, no inward reproachful voice bade him pause, no ominous shadow of the evil to come fell across the pathway which he and his companion were treading, to warn him while he had yet the power to desist.

But let me speak the truth of Wilfred North, let me tell the bare case as it was known to this man and his Maker. His mind was set to do evil. He *meant* to bring destruction of soul and body upon this woman, who foolishly played with the fire of his unhallowed love, and fancied it a steadfast flame which would warm and comfort her all life long. Beneath the outer crust of refinement and education, Wilfred North's mind was coarse and sensual, and it was with the eyes of his true soul, with the selfish sentiments of his real heart that he regarded Milicent Gray. His life—young as

he was,—had not been a good one, and the deed he contemplated concerning this rustic beauty, was no new thing for him to do. I cannot clothe his conduct with a flimsy covering of romance, by letting you believe that he was, like Milicent, drifting on the stream of fancy, led on by the rosy passions of youth and inexperience. Wilfred North was deliberately luring this girl from the paths of rectitude and honor; with the full knowledge of the consequences, he was winning her foolish heart, perverting her ill-balanced judgment. Remember this, my reader, when the man's fate, sudden and awful, meets him in the way he deliberately goes; then, if you can, pity him.

CHAPTER IX.

IN CROWHURST LANE.

A long bright day early in October was drawing to its close, as Gilbert Armstrong shut his garden gate behind him, and walked along the road to Colemarsh. A little crescent moon was in the sky, upright and clear, denoting continued fine weather, and a sharp, frosty air touched Gilbert's face with a pleasant freshness. He was going into the town to transact business with the landlord of the White Hart, a regular customer of his, who united in his proper person the callings of baker, farmer, and innkeeper.

Gilbert Armstrong must needs pass the Grays' cottage on his way, and as he came in sight of the house, he saw Mrs. Gray standing at the gate, her white cap and kerchief shining in the dusk.

Although he had avoided the cottage, and had not spoken to Milicent since the 11th of August, Gilbert and Mrs. Gray had seen a good deal of each other, and much conversation had taken place between them on the subject nearest to the hearts of each, therefore as he approached he was not surprised to see the widow beckon him, and obeying her summons he stopped at the gate.

"It seems an age since I saw you, Mr. Armstrong," she said, "do stop a minute or two, Milicent is at the Rectory."

Gilbert declined to go in, but remained a few minutes in conversation with Mrs. Gray. While they were speaking, Wilfred North came up the road. A dark frown knit Gilbert's brow, and his eyes flashed as they rested on the tall, well-made figure of the heir of Colemarsh, who was rapidly approaching them with his swinging, semi-military gait.

"Good evening, Mrs. Gray," he said as he

passed, speaking the words in a tone half-condescending, half-contemptuous, a tone that might have aroused Milicent Gray's suspicions had she heard her mother so addressed by the man who professed to love her.

"Good evening, sir," said the widow with a profound curtsy. The Norths of Colemarsh were as the salt of the earth to her unsophisticated, unsuspicious mind.

Mr. Wilfred North deigned a salutation likewise to Gilbert, who acknowledged it in a sullen way, and the young man passed on.

"What a handsome man he is," said Mrs. Gray before he was quite out of hearing.

"Yes," answered Gilbert Armstrong steadily, "he is handsome enough to look at certainly, but I don't think his heart will wear well."

"La! Mr. Armstrong, you are so suspicious of people. I am sure Mr. Wilfred seems beloved by every one." Gilbert turned the subject abruptly.

"I must go now," he said, "I want to catch Davies before he gets busy with his night customers."

He shook hands with Mrs. Gray, and walking briskly forward, was soon lost in the growing darkness.

"I wish Milicent was at home," said the widow to herself as she walked through the little garden, now lying in darkness. "I don't like her coming through the town after dark alone."

Meanwhile Gilbert Armstrong went to the "White Hart," but the landlord was out on his farm, which lay distant two miles over the common.

"If you like to walk that way, sir, you will very likely meet him coming back," said the landlady, "and it would save time."

"So it would," said Gilbert Armstrong, and after a civil good-night, he stepped from the well-lighted cosy little bar into the dark road, and took the path to the common.

The approach from the town to the common, was through Crowhurst Lane, a narrow grassy road bordered with high hedges, from which the leaves were thinning rapidly. Gilbert walked quickly up the lane, his footsteps making no sound on the thickly-swarded path, but about half-way through, he stopped suddenly, his heart beating quickly in the darkness.

Surely that was the voice of Milicent Gray! He listened again, the voices came nearer,—and suspicion became certainty. Without a moment's hesitation, Gilbert Armstrong threw himself silently on the grass by the hedgerow, and lay perfectly still, the only sound being

the fierce throbbing of his wild unhappy heart. Close to the spot on which he lay, was an old bench, which was much affected by lovers who plentifully frequented this lane and the adjoining common at all seasons of the year.

The voices, speaking in low whispers, came nearer, and presently Gilbert became aware that Wilfred North and Milicent Gray had seated themselves upon the bench. Not a sound save the whispering voices, broke the silence of the autumn night, and Gilbert Armstrong listening in his agony, heard every word spoken in the dense darkness of the lane.

Two months before, when the unhappy man had surprised the same couple in the tent at Colemarsh Park, and Wilfred North had kissed the hand he fondly hoped to win, he had sprung upon them at once and separated them. But it was not so now, jealousy had done its mean work since that day, and now its power over this wretched man was such, that he feared to stir a hair's-breadth from his ignoble position, lest he should miss one word of that whispered conversation which was driving him to madness.

He did not at once clearly understand the nature of what he heard, he could only gather vaguely that Wilfred North was pressing the girl hard to comply with some plan he had formed. But as their talk proceeded it became plainer to the hidden listener.

"But Milicent," urged Wilfred North in an eager whisper, "there is not the slightest risk or danger. You have merely to be in your little garden at half-past one, wearing the darkest clothes you have. I will not keep you waiting. We will then walk to Gainsly station. It is only four miles, you will not mind that?"

"No," faltered the girl.

"We will travel in separate carriages to Mayford Junction, where I will join you, and in two hours we shall be in London. Best, my man, you know, has undertaken to answer all questions concerning my absence."

"But," said Milicent timidly, "have you made all the other arrangements as safe as this? Will all be ready at our journey's end for us?"

She hesitated to pronounce the word, but her companion took it up lightly enough.

"For our marriage," he said, "oh! yes, we shall be tied up tightly enough before this time to-morrow. Come, Milicent, give me your word that you will be ready, for I must go; I must look in at the rectory as I go, to say a few words, and I have to go back to the hall, for I left a most important pocket-book behind me

when I said good-bye to my father this evening. Give me your promise, Milicent."

"It is so sudden," murmured the foolish girl, "you are so hasty."

"If I gave you a longer time you would refuse perhaps, and I must have you for my own, Milicent."

Whispered words of love—broken by passionate kisses—followed, arguments that broke down the poor girl's weak resolves, and Gilbert Armstrong heard the woman he adored, promise to leave her parent's roof in that night's darkness with Wilfred North. A cold sweat broke out over him, as he listened, and a mocking demon entered in and took possession of his soul.

The lovers rose, and went towards the town. For some time Gilbert Armstrong lay on the damp grass with his white despairing face turned up to the densely-black sky; with a blackness as dense in his heart, and curses upon his lips. At last he rose.

"He thinks to take her from me, but I have a word to say to that," he muttered.

He walked through the lane, and into the quiet streets of the town. Passing the Rectory, he heard Wilfred North's clear voice, and farther on he saw the cottage, with a light in Milicent's room.

He went on steadily towards the Mill. The town clock struck ten as he reached his own gate.

The house was quiet and dark, and though it was his usual time for repose, Gilbert Armstrong did not unlatch the wicket gate, but walked steadily to and fro on the road beyond Colemarsh Mill.

(To be continued).

A BEAUTIFUL THOUGHT.—When the summer of youth is slowly wasting away on the night-fall of age, and the shadow of the past becomes deeper and deeper, and life wears to its close, it is pleasant to look through the vista of time upon the sorrows and facilities of our earlier years. If we have a home to shelter and hearts to rejoice with us, and friends have been gathered together around our firesides, then the rough places of wayfaring will have been worn and smoothed away in the twilight of life, while the many dark spots we have passed through will grow brighter and more beautiful. Happy, indeed, are those whose intercourse with the world has not changed the tone of their holier feeling, or broken those musical chords of the heart, whose vibrations are so melodious, so tender and so touching in the evening of their life.

ALEXANDRA.

(MARCH 10th.)

Now sixteen times the freshening winds of Spring
Have swept our island valleys, making sweet
With breath of violets all the wakening land,
Since England stretched her hands across the sea,
And wooed thee, Princess, from thy northern home,
To be the bride of Britain's Hope and Heir.
We saw thee, Lady, in the flush of youth,
In beauty peerless as the morning star,
Girdled with maiden innocence, and crowned
With lilies white of virgin modesty:
We saw thee standing in the light of love,
Troth-plighted to thy bridegroom, gallant, young,
We caught the reflex of that happiness
Which, star-like, shone upon a mourning court,
(Mourning for one too little known till lost,)
And in the sunshine of thy marriage-morn,
The people stretched their loyal hands to thee,
Thy fresh young beauty dried the nation's tears,
The sweetness of thy smile revived its joy,
Thine eyes, deep tenderness bespoke the love,
Born in thine heart for Britain's rugged isle:
Thy wifely promise bound thee to the land
Not less than to thine husband:—solemn troth
Was pledged that day between our hearts and thee!

Have rolling years redeemed that mutual troth?
Yea, Princess, nobly is thy promise kept:
Like fair broad map by careful student planned
Thy stainless life lies open to our view.
Thou movest on thy native royal heights
With God's nobility upon thy soul,
And light as from some heavenly hemisphere,
Shines in thy face for love of human kind.
The tale of sorrow is not told in vain
To thee,—thy hands do strengthen all
In honest labour, and in arts' wide ways.
The royal promise of thy youth is kept,
The troth-plight pledged to thine adopted land.
How keeps the land its promise unto thee?

We loved thee for the beauty, Northern Star,
That came with thy sweet presence to our isle,
Like Spring's first breeze and sunbeam:—but to-day
Affection springs from deeper, firmer root,
Our hearts are beating with a stronger pulse,
Thou art our very own! We wept for thee
When Death's dread hand lay on thy royal mate,
And when God spared him to our prayers and thine,
Great England's praises rent the listening sky.
We wept for thee when God recalled to heaven
The tiny blossom-life of thy young son.
Our leal hearts ache for thee when parting comes
Between thee and thy bonnie sailor lads.
Thy griefs are ours, dear Princess, and thy joys,
As thou and thine are ours, since thou did'st choose
To trust thyself to loyal British hearts,
That bluff March morning sixteen years ago!
Whatever faction stirs on foreign soil,
Rest thou at home upon thy people's love:
Though other powers' long-laid foundations shake,
A throne is builded in great England's heart
For thee and thine,—and millions yet unborn
Shall speak thy praise in all our country's gates:
Great Princess, daughter of the great Sea-Kings,
Chaste Wife, thy husband's blessing and his crown,
Fond Mother, circled by thy children's love,
True Woman, crowned and throned in Britain's heart,
Till crowns and thrones, and BRITAIN, pass away!

H. S.

THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

THE DUDLEY CORSAGE A REVERS.

Our first full-sized pattern is the close-fitting Corsage à revers, which is shown on the third figure of our second colored plate. This pattern consists of Gilet, Front, Revers, Sidepiece and Back. The line of the gilet to which the front is sewn is indicated by a pricked line, and the fishes or puffs in the front are also marked by pricking. The sleeve of our second full-sized pattern, lengthened so as to reach to the hand, will suit this pattern.

THE MARGARETHA CORSAGE FOR DINNER DRESS.

Our second pattern (all the pieces of which are marked by one round hole near the top) is the Corsage with square opening back and front, which is represented on the Dinner Costume, fig. 2 of plate 3. This pattern is given complete, and consists of five pieces, viz.:—Gilet, Front, Side-piece, Back, and short Sleeve. In the gilet the pricked line shows where the front is sewn to it: the curved edge is the middle of front.

PARIS MODEL PATTERNS,

FOR MARCH, 1879.

Plate 1.

- No. 49.—Bridesmaid's Costume. Polonaise and drapery of skirt, fig. 1.
,, 50.—Wedding dress, Polonaise and draperies, fig. 2.
,, 51.—Demi-Saison Pelisse with wide sleeves, fig. 3.

Plate 2.

- ,, 52.—Polonaise Princesse, with draped Tablier, fig. 1.
,, 53.—Little Boy's Costume, fig. 2.
,, 54.—Abercorn Visiting Costume: Corsage, upper skirt, and drapery, fig. 3.
,, 55.—Upper skirt and train, fig. 4. *The Dudley Corsage is given gratis with the Magazine.*

Plate 3.

- ,, 56.—Polonaise a gilet for Ball Dress, fig. 1.
,, 57.—Upper skirt and straight Tablier, fig. 2. *The Margaretha Corsage is given gratis with the Magazine.*
,, 58.—Corsage à revers and upper skirt for Ball Dress, fig. 3.

Plate 4.

- ,, 59.—Visite Mantle, fig. 1.
,, 60.—Carmen Costume. Corsage and upper skirt, fig. 2.
,, 61.—Demi-Saison Paletot, fig. 3.
,, 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.

N.B.—These patterns are cut for ladies of good figure, measuring 34½ inches chest measure and 24 inches waist measure. Full instructions for enlarging or decreasing the size will be enclosed gratis with each pattern.

PRICE SIXPENCE EACH, POST FREE.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

N. B. In ordering a pattern the number only need be specified.

The Court and High Life.

Her Majesty the Queen, accompanied by the Princess Beatrice, the Grand Duke of Hesse-Darmstadt, and the Royal children, returned to Windsor Castle from Osborne on the 18th February, where Her Majesty will remain for the marriage of H. R. H. the Duke of Connaught and Princess Louise Margaretha of Prussia.

Their Royal Highnesses the Prince and Princess of Wales with the three Princesses, left Sandringham early in February for Marlborough House. They will be present at the forthcoming royal wedding at Windsor.

The Duke and Duchess of Edinburgh are shortly expected at Windsor Castle to take part in the festivities attendant on the marriage of the Duke of Connaught.

Her Imperial Highness the Crown Princess of Germany arrived in England on the 15th February, and after visiting the Prince and Princess of Wales, left London for Windsor Castle to be present at her brother's marriage.

The Crown Prince, Prince William, and Prince and Princess Frederick-Charles of Prussia, with the fair young bride-elect, have since arrived in England. The preparations at Windsor Castle are on a very grand scale.

We hear from Canada, that the Princess Louise is a great walker, and is fond of early exercise. In her walks she is accompanied by a splendid collie dog, a present from the Queen. On the collar is engraved "I belong to H. R. H. Princess Louise, Kensington Palace." The Princess is said to be exceedingly fond of this magnificent creature, partly on account of his donor, and partly that Rover's barking awakened her on the occasion of the fire at Inverary Castle. The Princess it is said, will visit England every year during His Excellency the Marquis of Lorne's Viceroyalty.

Among the fashionable marriages during the month, one of the most elegant was that of Mr. H. Ferrars Croxton, and Miss Petre, eldest daughter of Hon. Arthur and Lady Catherine Petre, which (as the contracting parties were of the Romish Church) was celebrated at St. James, Spanish Place. The bride was richly attired in white satin with orange-blossom wreath and *tulle* veil. She wore a parure of diamonds, the gift of the bridegroom, and a diamond cross, presented by Her Grace the Duchess of Norfolk. A large and fashionable company was present both at the ceremony and breakfast, and His Holiness the Pope sent a special blessing to the bride and bridegroom.

Another charming wedding was that of Miss Ethel Frances Gifford, second daughter of Hon. and Rev. John and Hon. Mrs. Gifford, with Rev. C. W. H. Kenrick, which took place at St. Peter's, Siddington, on February 4th. At the conclusion of the ceremony a marriage hymn composed by the bridegroom was sung by the choir. The bride wore ivory satin with orange-blossoms, and *tulle* veil, ornaments diamonds and pearls. The company was numerous and select.

A marriage is arranged between Major-General Sir George Macgregor, K. C. B., of Glencarnock, Torquay, and Miss Flora Oxendon, daughter of the Rev. M. Oxenden, rector of Eastwell, Kent.

The engagement is announced of Lieutenant Paget, son of Lord Alfred Paget, and Miss Theodosia Parnell.

A marriage is arranged to take place between Hon. Morton North, brother of the Earl of Guildford, and Miss Hylda Hylton Jolliffe.

We regret to announce the death of Lady Anna Gore-Langton, daughter of the second Duke of Buckingham and Chandos, who was born February 7th, 1820, and married June 9th 1846, Mr. W. H. P. Gore-Langton, formerly M. P. for Bristol. Her ladyship died at her own residence in George Street, Hanover Square.

Lady Jane Hay died after a short and severe illness, at Elizabeth Street, Eaton Square. She was fifth daughter of the seventh Marquis of Tweeddale, aunt of the present Marquis, Lord John Hay, the Duchess of Wellington, Lady Jane Taylor, and Lady Emily Peel. Her ladyship was in her 82nd year.

The Theatres.

THE HAYMARKET.

The Crisis, by Mr. James Albery, continues to draw crowded audiences to this favorite house, and is so successful that there is now a morning performance every Saturday at 2-30. The piece is admirably acted and mounted in a sumptuous manner. Mr. J. S. Clarke must be congratulated on having produced one of the best pieces of the season. It is preceded by an amusing piece by Percy Fitzgerald, entitled *The Henwickers*.

THE PRINCESS'S.

It is always a pleasure to record such a genuine and deserved success as the revival of Mr. Charles Reade's drama, *Never Too Late to Mend*. Mr. Walter Gooch, the talented manager, ought to congratulate himself on the wise judgement and liberal estimate of public taste, which led him to revive a piece which has favorably stood the test of former representation, and the public must be congratulated on the perfect way in which the drama is put on the stage both as regards mechanical appointments and acting. The cast is good throughout, and where such is the case it is difficult to praise any part singly, but we may mention Mr. C. Warner's admirable rendering of *Tom Robinson*, which seemed far less acting than reality. Of Mr. Calhaem as *Jacky*, we can only say that the amusement of the audience at his comicalities, was only equalled by the sympathising silence which marked their appreciation of his untutored but real grief at George Fielding's supposed death. We must not omit to mention Mr. H. Sinclair's fine impersonation of George Fielding, or Miss Rose Leclercq's tender acting as Susan Merton.

THE LYCEUM.

Here Mr. Henry Irving's impersonation of *Hamlet* continues to attract those appreciative audiences which have characterised this house since its re-opening under this gentleman's management. The representation of the character of *Hamlet* by Mr. Irving is so wonderful, that the public can well believe the statement made on his opening night, that to produce it he had worked all his life. *The Ophelia* of Miss Ellen Terry is a charming conception, and the rest of the company are well chosen and thoroughly at home in their parts.

THE STRAND.

A new farcical comedy entitled *The Snowball*, by Sydney Grundy, has been successfully produced at this house. It is from the French, and indicates great ability on the part of the adapter, the incidents being well balanced and cleverly introduced. Miss Ada Swanborough and Mr. W. H. Vernon sustain the principal characters, and Miss Lottie Venne appears to great advantage as *Penelope*. A farce *On and Off*, and the new extravaganza *The Baby* complete an excellent entertainment.

THE PRINCE OF WALES'S.

Here *Caste*, one of the late Mr. Robinson's best

comedies, is meeting with great success. This revival is rendered particularly appropriate by the war in Afghanistan, in which our Indian Empire is at present engaged. Mr. and Mrs. Bancroft and Mr. George Honey appear in their original characters of Captain Hawtree, Polly Eccles, and old Eccles. Miss Amy Roselle appears as Esther, and Mr. Arthur Cecil is an amusing Sam Gerridge.

The GAIETY has an amusing programme in Byron's new farcical piece called *Uncle*, preceded by *An Evasive Reply*, and followed by the favorite burlesque of *Young Fra Diavolo*. At the VAUDEVILLE, the last weeks of *Our Boy's* are announced. The run of this piece has been unprecedented, it having already passed its 1,300th representation. The *Two Orphans* deservedly keep their place in the OLYMPIC programme, preceded by an amusing farce called *Jolliboy's Woes*, by Mr. C. S. Fawcett. At the FOLLY there is a new burlesque by Mr. Reece, called *Carmen*, or *Sold for a Song*. The COURT continues those favorite pieces *A Quiet Rubber*, and *A Scrap of Paper*, which just suit the taste of the patrons of this fashionable little house.

Correspondence.

*** Correspondents who desire answers by post must enclose a stamped and addressed envelope.

*** Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given, the initials of name will be prefixed to the answer.

*** MSS. must always be accompanied by stamps for return, if found ineligible.

JEMIMA writes:—

You were very kind in last month's Number in giving me advice how to improve myself as a dress-maker. Will you kindly assist me further. I have several orders for costumes in your plates, some are larger and others smaller than the patterns you give, viz:—34½ Chest. I was obliged to enlarge or decrease my patterns by the excellent directions accompanying the patterns, but I find it takes time.

We have just completed a series of patterns of various sizes, from 31½ inches Chest measure, to 42½ inches. These patterns will supply what you want: you select from them the size you require, and use the body part instead of our 34½ Chest, and by this means you will have the size required. Any of the patterns we now supply at 6d. each, can have the body part enlarged or decreased in this way. For particulars see Plate 7 of this month's number.—ED. W.F.

MAUDE writes:

"Mamma is always trying to impress upon me that taste is hereditary. I have two cousins; their tastes and mine are always in opposition; they like to dress in costumes that are rather masculine, and I prefer to be attired in a quiet and lady-like manner. I like everything that is classic, in dress, buildings, furniture, or art. My cousins admire as high art the animals surrounding the top of the new Museum at South Kensington, and praise paintings which have been executed in a few days, and sell for large sums of money, but I do not agree with them. What is the cause of this difference in taste if taste is hereditary? My uncle married the heiress of a rich speculator of a common family, but both my parents were of the aristocracy. Had this marriage any influence upon my cousins' taste?"

We were about to return your letter as being unsuited to our columns, but on second thought we decided to reply to it. We do not approve of such marriages; but the best thing you can do is to continue to cultivate your taste, and try to improve the taste of your cousins in dress and other matters. Meantime always remember they have not had a mother like you.—ED. W. F.

NELLY writes:—

"Four years ago I commenced dressmaking in Glasgow, and for some time I did not know anything about your Journal; but a friend mentioned it, and advised me to try it. Since then I have been a constant subscriber, and have always found it a great help. I think your new arrangement for this year is a decided improvement. It is quite a pleasure to be able to get patterns from a quarter I can rely on."

MRS. C. (Sheffield) writes:—

"I am very pleased with the patterns offered at such a low rate; they will be a great help to such as myself. I have not learnt the business, but with the help of your very correct patterns, I have made my own dresses, and also those of my daughters' for some years."

GUERNSEY writes:—

"I have been one of your subscribers for about seven years, and am very much pleased with your late improvement of supplying paper patterns at sixpence each."

ETHELBERTA.—As you experience difficulty in obtaining the "World of Fashion," which is often the case in the country, we should advise you to become a regular Subscriber. The subscription is 12s. a year post free. The P. O. Order should be made payable to Louis Devere & Co., London, and sent to the Editor, 1, Kelso Place, Kensington, London, W.

DEVERE'S PARIS MODEL PATTERNS.

The following is a list of some of the most useful and popular of DEVERE'S MODEL PATTERNS, issued during the past few months:—

No. 1.—Marquise Trained Skirt.

" 2.—Abergeldie Waterproof Cloak, (Improved Ulster style.)

" 3.—Queen Margherita Tunique.

" 4.—Louise Robe Princesse.

" 5.—Valliere Robe Princesse.

" 6.—Demi-Train Skirt, for morning wear.

" 7.—Pompadour Upper Skirt and Tablier.

" 8.—Duchesse Train Skirt, (new square style).

" 10.—Corinne Robe Princesse.

" 12.—Mignon Visite.

" 11.—Eva Visite.

" 13.—Princesse Tunique.

" 14.—Princesse Dress with Revers.

" 16.—Dinner Dress, Princesse style.

" 18.—Tunique a Gilet for Ball Dress.

" 21.—The Gainsborough Princesse Dress.

" 22.—Tunique for a Carriage Dress with gilet and Tablier.

" 23.—Close-fitting Pelisse.

" 25.—Manteau Visite.

" 27.—Princesse Dress with gilet and folded scarf.

" 30.—Robe Princesse a Plastron.

" 31.—Ball Dress with long train.

" 35.—Paletot a Gilet.

" 36.—Princesse Dress.

" 37.—Thyra Visite.

" 38.—Princesse Dress for a young lady of 13 years.

" 39.—Elizabeth Costume a Gilet.

" 40.—Tunique Skirt.

" 41.—Dress for a little girl of six years.

" 42.—Polonaise for Ball Dress with square train.

" 43.—Empress Casaque.

" 44.—Gilet a Dinner Dress.

" 45.—Polonaise for Dinner Dress.

" 46.—Drapery of Upper Skirt.

" 47.—The Marie Ball Dress.

" 48.—Dress Skirt of walking length.

N.B.—These patterns are cut for ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Full instructions for enlarging or decreasing the size will be enclosed gratis with each pattern.

Price 6d. each, Post Free.

Apply (BY LETTER ONLY, enclosing postage stamps) to Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W.

N.B. In ordering a pattern, the Number only need be specified.



April 1879

Le Monde Élegant

Plate 1



April 1879

Plat 2

Le Monde Élegant



April 1879

Plate 3

Le Monde Élegant



April 1879

Plate 1

Le Monde Élegant

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April 1879

London

The Great Exhibition of 1873
 London and the World



April 1879

Plate L

Le Monde Élegant

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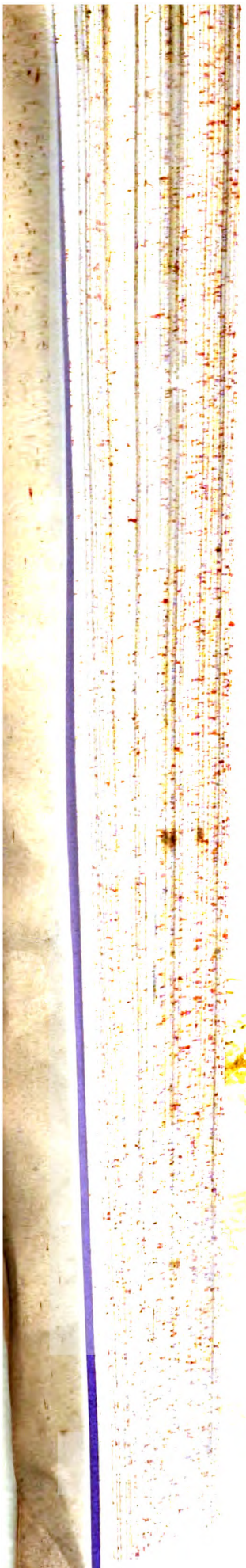


April 1879

Plate 5

Le Monde Élegant

These Bonnets & Hats, can be had from Madame Vassourmantelle, 30, Boulevard des Filles du Calvaire, Modeste to Her Majesty the Queen and to H. R. H. the Princess of Wales.



3

2

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

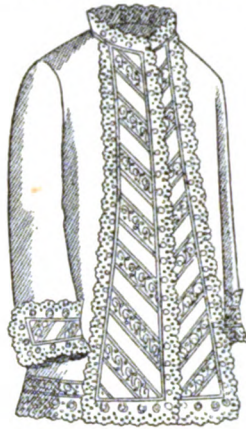
Fig. 3.

Fig. 4.

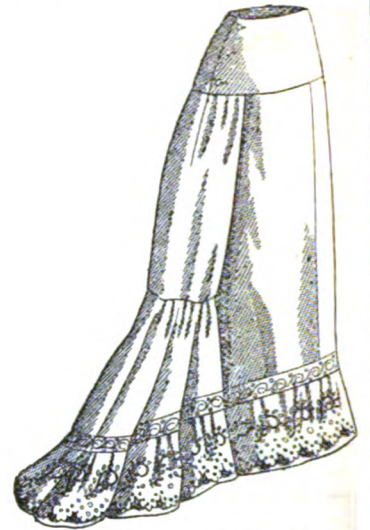
THE NEWEST FRENCH UNDERLINEN.



No. 1A.—DRESSING GOWN.



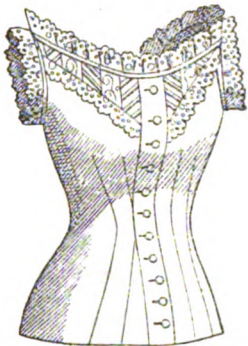
No. 2A.—DRESSING JACKET.



No. 3A.—TRAIN PETTICOAT.



No. 5A.—NIGHT DRESS.



No. 4A.—PETTICOAT BODY.

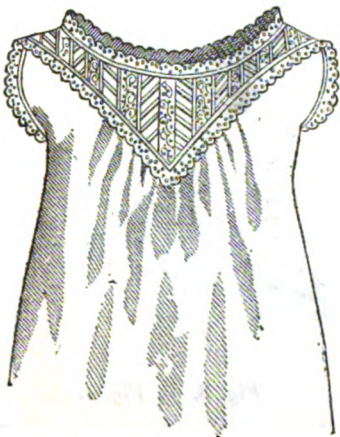


No. 6A.—PETTICOAT, Walking Length.

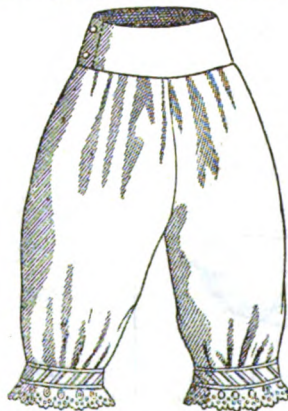
This plate contains specimens of all the underlinen required for for a Lady's Wardrobe, from the dressing gown to the flannel vest. All these articles may be made of Cambric, Linen, or Calico, and may be trimmed with lace or embroidery. Many Ladies now have all their underlinen trimmed to match, and our present plate is arranged on this principle.

N.B.—Full-sized patterns of this underlinen can be obtained at 6d. each, post free, from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W.

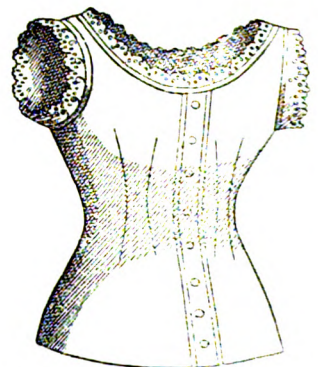
*** In ordering, only the number and letter need be specified.



No. 7A.—CHEMISE.



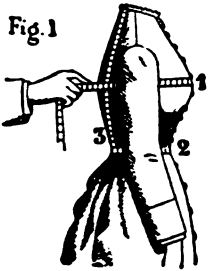
No. 8A.—FULL DRAWERS.



No. 9A.—FLANNEL VEST

INSTRUCTIONS FOR DRESSMAKING.

HOW TO TAKE THE MEASURES.

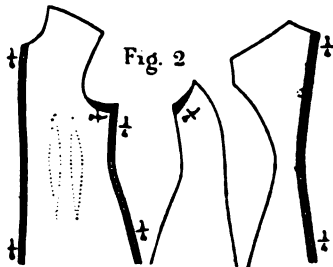


The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

HOW TO CHANGE THE SIZE OF OUR PATTERNS.

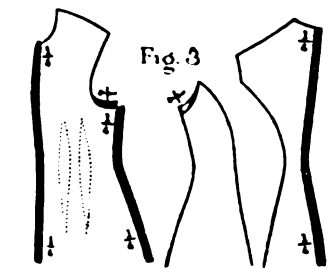
If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for $34\frac{1}{2}$ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from $31\frac{1}{2}$ to $42\frac{1}{2}$; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent post free, for 6 stamps.

If however the lady is only a size larger or smaller than $34\frac{1}{2}$ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge $\frac{1}{4}$ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out $\frac{1}{4}$ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge $\frac{1}{4}$ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the $\frac{1}{4}$ of an inch indicated by the shaded portions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

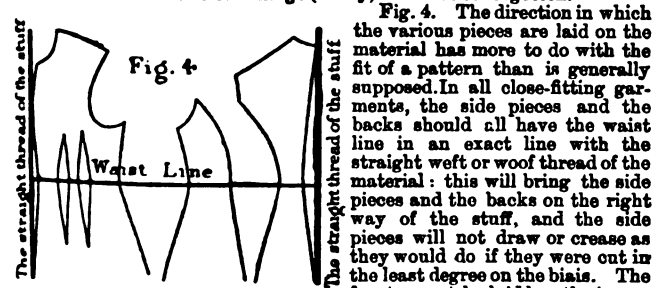


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material, and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonaises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side pieces and in the back, may exactly correspond.

In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the bias, care must be taken that it is exactly on the bias, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

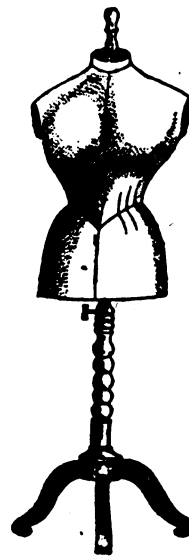
This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20 $\frac{1}{2}$, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28 $\frac{1}{2}$, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31 $\frac{1}{2}$ and Chest 33. Medium sizes, Chest 34 $\frac{1}{2}$ and Chest 36. Large sizes, Chest measures 37 $\frac{1}{2}$, 39 $\frac{1}{2}$, 41, and 42 $\frac{1}{2}$ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families, they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in papier maché, from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, fichus, &c., &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31 $\frac{1}{2}$, 33, 34 $\frac{1}{2}$, 36, 37 $\frac{1}{2}$, 39 $\frac{1}{2}$, 41, 42 $\frac{1}{2}$ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 8 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. for 26s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or an old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape; these padding are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7 $\frac{1}{2}$ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelsa Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

THE WORLD OF FASHION.

THE WORLD OF FASHION has often been truly described as "the only real Fashion Magazine in the World." It is almost exclusively devoted to Fashion, and contains nearly three times as many colored costumes as are given in other Journals. When a Lady requires a Dress, a Jacket, or a Mantle, she can be sure of finding what she wants in "The World of Fashion," and she can also rely on everything contained there being of the very latest style.

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On the contrary, many other Journals call themselves Fashion Books, when they only contain a few colored Costumes and wood-cuts, that have been published before in Paris, Brussels, or Berlin, often several months previous to their issue in London. If a Lady wishes a dress suited to be worn in English Society, she can rarely find what she requires, and if she wishes for a pattern, she generally has to pay three or four shillings for it, and even then it is often found defective. Many of these so-called Fashion Journals give a large quantity of paper, often of a cumbrous inconvenient size, filled with third-rate tales, advertisements, and puffs of various tradesmen, who advertise in their pages, or whose wares are offered for sale by their conductors: the money derived from these advertisements &c., being the real object with which such Journals are issued.

These are, in brief terms, the differences between "THE WORLD OF FASHION" and most of its contemporaries; differences which have gained for "THE OLDEST LADIES' MONTHLY MAGAZINE" the high position which it has deservedly enjoyed for more than half a century, and which its Proprietors are determined always to retain by continual improvements, suited to the progressive spirit of the age we live in.

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DEVERE'S PARIS MODEL PATTERNS are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A COMPLETE LIST OF DEVERE'S PARIS MODEL PATTERNS, ISSUED UP TO APRIL 30th, 1879.

- 1878.
- No. 1.—Marquise Trained Skirt.
 - " 2.—Abergeldie Waterproof Cloak, (Improved Ulster style.)
 - " 3.—Queen Margherita Tunique.
 - " 4.—Louise Robe Princesse.
 - " 5.—Valliere Robe Princesse.
 - " 6.—Demi-Train Skirt, for morning wear.
 - " 7.—Pompadour Upper Skirt and Tablier.
 - " 8.—Duchesse Train Skirt, (new square style).
 - " 9.—Cyprus Tunique a Plastron.
 - " 10.—Corinne Robe Princesse, with train to carry on the arm.
 - " 11.—Eva Visite.
 - " 12.—Mignon Visite.
 - " 13.—Princesse Tunique.
 - " 14.—Princesse Dress with Revers.
 - " 15.—Young Lady's Dinner Dress.
 - " 16.—Dinner Dress, Princesse style.
 - " 17.—Polonaise for Ball Dress with revers, & Scarf.
 - " 18.—Tunique a Gilet for Ball Dress.

- JANUARY, 1879.
- " 19.—Tunique and draped Plastron for Ball Dress.
 - " 20.—Tunique for Dinner Dress.
 - " 21.—The Gainsborough Princesse Dress.
 - " 22.—Tunique for a Carriage Dress with gilet and Tablier.
 - " 23.—Close-fitting Pelisse.
 - " 24.—Child's Ball Dress.
 - " 25.—Manteau Visite.
 - " 26.—The Alexander Robe Princesse.
 - " 27.—Princesse Dress with gilet.
 - " 28.—Dinner Dress with Plastron.
 - " 29.—Polonaise and Tablier for Ball Dress.
 - " 30.—Robe Princesse a Plastron.
 - " 31.—Ball Dress with long train.

- FEBRUARY, 1879.
- No. 32.—Tunique Habit with square opening.
 - " 33.—Corsage Habit and Tunique for a dinner dress.
 - " 34.—Duchesse Dress for General Mourning.
 - " 35.—Paletot a Gilet.
 - " 36.—Princesse Dress.
 - " 37.—Thyra Visite.
 - " 38.—Princesse Dress for a young lady of 13 years.
 - " 39.—Elizabeth Costume a Gilet.
 - " 40.—Tunique Skirt.
 - " 41.—Dress for a little girl of six years.
 - " 42.—Polonaise for Ball Dress with square train.
 - " 43.—Empress Casaque.
 - " 44.—Gi ela Dinner Dress.
 - " 45.—Polonaise for Dinner Dress.
 - " 46.—Drapery of Upper Skirt.
 - " 47.—The Marie Ball Dress.
 - " 48.—Dress Skirt of walking length.

- MARCH, 1879.
- " 49.—Bridesmaid's Costume. Polonaise and drapery of skirt.
 - " 50.—Wedding Dress. Polonaise & draperies.
 - " 51.—Demi-Saison Pelisse with wide sleeve.
 - " 52.—Polonaise Princesse, with draped tablier.
 - " 53.—Little Boy's Costume.
 - " 54.—Abercorn Visiting Costume: Corsage, upper skirt, and drapery.
 - " 55.—Upper skirt and train. The Dudley Costume.
 - " 56.—Polonaise a gilet for Ball Dress.
 - " 57.—Margaretha Upper skirt and straight Tablier.
 - " 58.—Corsage a revers and upper skirt for Ball Dress.
 - " 59.—Visite Mantle.
 - " 60.—Carmen Costume. Corsage and Upper Skirt.
 - " 61.—Demi-Saison Paletot.
 - " 62.—The C-nadian, a Lady's double-breasted Ulster Coat, with hood and belt.

- March, continued.
- No. 63.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
 - " 64.—Robe Princesse for a girl of 9 years old.

- APRIL, 1879.
- Plate 1.
- " 65.—The Rosalinda Princesse Tunique, fig. 1.
 - " 66.—Cassaque, Tablier and drapery, fig. 2.
 - " 67.—Promenade Toilette, Casaque a Gilet, and upper skirt, fig. 3.
- Plate 2.
- " 68.—Cachemere Morning Costume, fig. 1.
 - " 69.—Edmee Visiting Costume; upper skirt, fig. 2. The Corsage is given gratis with the Magazine.
 - " 70.—The Paula Mantelet, fig. 3.
- Plate 3.
- " 71.—Elegant Ball Toilette, fig. 1.
 - " 72.—Borthe Ball or Dress Dinner Toilette, fig. 2.
 - " 73.—Dinner Dress with high body, fig. 3.
- Plate 4.
- " 74.—Amelie Promenade Costume with gilet and Princesse Tunique, with train to be carried on the arm, fig. 4.
 - " 75.—Alexandra Mantle, fig. 2.
 - " 76.—Little Mina's Costume, for a child of 7 years old, fig. 3.
 - " 77.—Upper Skirt for a young lady about 14 years old. The Corsage is given full-sized with the Magazine.

N. B.—This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* * * These patterns are cut for Ladies of good figure, measuring $34\frac{1}{2}$ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 664

APRIL, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS.

We have to thank our subscribers for the numerous letters we have received, expressing great satisfaction at the improvements we have made in our Magazine. The Dressmakers especially, thank us for supplying reliable patterns at sixpence each, and so relieving them from the heavy tax they have had to pay to the many incompetent pattern-cutters, who have advertised their wares so freely. We have likewise met with the warmest approbation from ladies, for giving the quantities of materials required for each costume contained in our plates, and for the great assistance that our Model Busts and Model Patterns have given them. They say our Magazine is really what a Journal of Fashion and Literature ought to be, and not a heap of paper, filled with indifferent fiction and with puffs of various tradesmen.

The Spring season has now fairly commenced, so that we can name with the greatest certainty, those colors and materials which will be the most fashionable.

Pekin and satin will be as much worn this Spring and Summer as they have been in the past few months, provided they are accompanied by a light material, such as silk, *crêpe*, Indian Cachemire, etc.

The colors are all *demi-teintes*, for example—browns of all shades and descriptions, *bége*, moss, blues and pinks of the tenderest shades, bronze, *violet-or*, *caroubier*; in fact all colors are good if well harmonised, for to make a handsome costume two or three colors and materials must be combined together. There is however a new silk called *faïlle satinée*, which by itself will make splendid costumes. The right side is satin, and the other or wrong side is *faïlle*: by using one side for the dress you can use the other side for trimming.

For ordinary Summer dresses, *Cachemire de l'Inde*, *Crépon de Lahore*, *Tissus exotiques*, and

a new Cachemire called *Fongère* (stripes and satin) will make pretty toilettes.

For morning dresses the new *satiné* washing materials, which are made in all colors, are admirably suited.

Lace is used both for promenade and afternoon dress. For dinner and evening dresses, too much lace cannot be used, provided it is handsome.

For Mantles, Jackets, and Pelisses, lace is combined with *passementerie* and satin ribbon.

The Princesse Dress still keeps in favor in a considerable degree, that is to say, about one third of the dresses made are of the Princesse style. The Jacket body again takes its place in Promenade Costume; we have given a great variety of these in our plates, and some are quite of novel character, especially the one in the centre of plate 2, which is a development of the *mousquetaire* style.

Mantles, Visites and Paletots, embroidered in colors are very fashionable; they are a little different in form from those worn last year: our colored plates show all the latest styles.

For Visiting Costume black is much worn; a very elegant dress can be composed of Pekin and black satin.

All kinds of trains are worn,—the round train, the square train, and the short or *demi-train*. Those trains intended to be carried over the arm are of course the longest.

For Evening Dresses, squares of lace and lace scarves are still introduced with excellent effect.

In Bonnets and Hats, the great novelty is the "*Dufourmantelle*," invented by us in collaboration with our dear friend the Comtesse de B——: several views of it are illustrated on our fifth plate. Real Jewellery is now being worn in Bonnets and Hats, in place of birds and parts of birds, and has a very striking and elegant effect.

Our May Number will contain a superb selection of Costumes for Spring and Summer, including many important and elegant novelties.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

A grand marriage took place, a few days ago at the Madeleine, and I thought a few words about it would interest you. The Bride and all the guests wore most elegant toilettes. If we must judge Fashion from the *tout ensemble* of a large *assemblée* of *élégantes*, we may safely say,—Satin is in high favor, for nearly every lady was attired in satin or in silk trimmed with satin; all the toilettes were made with long trains, some round, but mostly square, as being more dressy; the hats were generally made to match the costume.

The bride wore a white satin *princesse* dress trimmed at the sides with draperies, made with *écharpes* of *dentelle d'Angleterre*, looped up at sides by pearl brooches: at the back, the *écharpes* met, and were looped up by cascades of satin ribbon, and garlands of orange blossoms. The square train was trimmed all round by a thick *chicoree* of satin, mixed with lace and orange blossoms. A long *tulle* veil covered the whole toilette and the blushing face of the sweet bride.

The bride's and bride-groom's sisters, who were brides-maids, all wore dresses of silver grey satin, with long square trains, the *draperies* and *gilet* were of white China *crêpe*, trimmed with *copeau* fringe. They wore *Dufourmantelle* Hats of grey satin, trimmed with long white ostrich feathers and diamond butterflies. This novelty of placing jewellery in *coiffures* and hats, is highly pleasing to ladies; no place can be more suited to the display of handsome bijoux than a hat or bonnet.

Three Ladies wore black satin dresses, one enlivened by yellow satin, the second by blue, and the third by pink. The trains were round with handsome *plissés* and rich *balayées*, all three looked charming.

A last dress I will describe to you, for it pleased me much and may be of great use to dress a young lady of 15. The under-skirt and *Gilet* were made of *plissés* of peacock blue silk; the *polonaise* of white *mousseline de l'Inde* (which was cut of the shape of your 2nd fig., plate the 3rd,) was looped up a *la Lamballe* and trimmed all round by a *chicoree* of *mousseline l'Inde* and narrow peacock blue ribbon, a white *Gainsborough* hat, trimmed by a peacock blue feather accompanied this pretty toilette.

COMTESSE DE B—.

Description Of the Plates of Costumes.

* Full-sized patterns of all the Dresses, Casaque, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of our Subscribers. For particulars see our extra page.

PLATE THE FIRST.

Fig. 1.—Rosalinda *Princesse* Robe of grey *poult de soie*, trimmed by double *revers* of grey satin brocade. The body is opened by two *revers* and shows a blue satin waistcoat. The petticoat is of blue satin *plissé*: here it is a real petticoat and the flounce is carried all round, but to make it less expensive, the front *plissé* need only be fastened under the *revers* and a small *plissé* of 10 inches in width carried all round, so as to make it look elegant when the dress is on the arm. Will require 14 yds. of grey *poult de soie*; 2 yds. brocade; whole petticoat 6½ yds. satin, *plissé* 30 inches high, (second plan 3¼ yds. satin,) 5 dozen buttons.

Fig. 2.—Costume of brown silk and brocade: the skirt is *montée* on a band 6 inches wide (see petticoat, plate 7) from which starts the skirt, which is *plissé* from top to bottom; the *tablier* is like a large *revers*, is trimmed with fringe and fastens under the *écharpe*; the latter is finished off by a large loop. The body is high and forms two points in front. Will require 4 yds. brocade; 14 yds. silk; 12 buttons; 4 yds. fringe.

Fig. 3.—*Toilette de Promenade* of *Caroubier* Pekin and pink brocade; the skirt is *montée* on stiff muslin, the underskirt is but 20 inches in height. A great deal of material is saved by using stiff muslin, besides which the costume is much lighter and consequently cooler for the coming season. The jacket body opens on a *gilet* of pink brocade. The Jacket is fastened to the *gilet*, it is not, like last year, allowed to open with every gust of wind: the *Polonaise* is slightly *drapée* at sides, and a little *bouffante* at back. 12 yds. pekin; ¼ yd. brocade; 3 dozen buttons.

PLATE THE SECOND.

Fig. 1.—Morning Costume of light brown *Cachemire de l'Inde*, trimmed with brown pekin. A double apron slightly draped under a cascade of bows crosses the front, then falls gracefully at back over the train, which is trimmed by a *bouillonné* of pekin. 6 yds. light brown *cachemire de l'Inde*; 3 yds. pekin; 4 yds. of ribbon; 24 buttons.

Fig. 2.—*Edmée* Visiting Costume of blue *Cachemire de l'Inde* and *Caroubier velours mille raies*. This corsage, of the Louis XV style, is trimmed with 4 *revers* of *Caroubier* velvet, and is embroidered round the neck, front and sleeves with gold and *Caroubier* braid. The sleeves are trimmed with *mousquetaire* cuffs. The corsage is open at back, so as to allow the skirt to *bouffer* slightly. The foundation of this toilette is stiff muslin (so as to lighten its weight for summer wear) the over-skirt is then fastened on this foundation, and looped up at the sides by cascades of bows. The new *Dufourmantelle* Hat finishes this elegant and stylish toilette. 8 yds. of *cachemire* 47 inches wide; 6 yds. fringe; 1 yd. *velours mille raies*.

Fig. 3.—The Paula Mantelet of *Cachemire de l'Inde*, trimmed with embroidery, fringe and satin ribbon. 2 yds. *cachemire* 47 inches wide; 6 yds. fringe; 2½ yds. satin ribbon.

French *Cachemire* dress, trimmed with silk. 14 yds. *Cachemire*; 2½ yds. silk.

PLATE THE THIRD.

Fig. 1.—Ball toilette of pink silk, and white silk; the jacket and train are made of pink silk trimmed with lace; a bunch of flowers and 3 loops of ribbon ornament the left side, a garland of convolvulus starts from right side, and falls on the train: the front of skirt is of white

silk, slightly *bouillonné* and trimmed with bows. 11 yds. pink silk; $3\frac{1}{2}$ yds. white silk; 12 yds. lace; 4 yds. ribbon.

Fig. 2.—Bertha Ball toilette or grand dinner dress, of blue *Poult de soie* and white satin; the *manteau de cour* is embroidered all round, made very *bouffant* at back and trimmed at the sides, at each elegant curve, by a wreath of flowers. 2 *écharpes* of satin edged with lace cross one another in front, and are then fastened under the train. The double *gilet*, made of white satin embroidered with floss silk, is fastened in front by satin buttons. 12 yds. *Poult de soie*; $4\frac{1}{2}$ yds. satin; $5\frac{1}{2}$ yds. lace; 12 buttons.

Fig. 3.—Dinner dress of brown silk and brocade; this is a *Princesse* dress trimmed with white lace round the neck and front. The tunic is looped up at sides to make and simulate an extra fulness; the *revers* are trimmed with brocade and fastened at the sides, then are carried along the skirt and fasten in the *plissé* behind. The front is ornamented by deep folds, which start from the hips and are carried to the bottom of skirt, where they are fastened by a bow made of the end of the fold; *plissé* narrow and turned back. 16 yds. silk; $1\frac{1}{2}$ yds. brocade; $5\frac{1}{2}$ yds. lace.

PLATE THE FOURTH.

Fig. 1.—The *Amélie* Promenade Costume of satin and *moire* Pekin, and of plain satin. The over-skirt is of pekin, it is cut *en princesse* with a very long train, trimmed all round by a *tuyauté* of plain satin: the skirt is of walking length, trimmed by a box-pleated flounce: the front is *bouillonné* from the *gilet* downwards, to about 8 inches above the flounce; this part is not fastened on the lining, it is allowed to flow: for trimming, the end of the satin is simply frayed-out. The *gilet* is of embroidered pink satin: the sleeves are ornamented above the two *tuyautés* by a bow of pink satin. 8 yds. pekin; 8 yds. satin; 1 yd. pink satin; 24 buttons.

Fig. 2.—This beautiful Alexandra Mantle is made either of *Shuddas de l'Inde* (a kind of thick Cachemire) or of silk; it is trimmed with a band of richly colored embroidery, Chantilly lace, narrow braid and bows: (Mantles this summer will all be trimmed with lace, varying from 4 to 6 inches in depth); the lace 2 inches wide is used for heading the long lace flounce, which is made very full. $2\frac{1}{2}$ yds. *Shuddas de l'Inde* 47 inches wide—if made with silk, $4\frac{1}{2}$ yds. will be required; 12 yds. lace 4 inches deep; $2\frac{1}{2}$ yds. narrower lace for the neck; 36 yds. narrow braid; 48 small buttons; 3 yds. ribbon.

Dress of grey Cachemire trimmed with silk. 8 yds. cachemire; 8 yds. silk; 24 buttons.

Fig. 3.—Little Mina's Costume of white *mousseline de laine*, trimmed with dark blue silk: it is composed of a *bouillonné* skirt, trimmed by a little flounce, a jacket, and a *gilet* fastened under it. To compose this little toilette will take $1\frac{1}{2}$ yds. of *mousseline de laine*, 47 inches

wide; $\frac{3}{4}$ yd. of silk; 12 buttons. Hat trimmed to match.

Fig. 4.—Young Lady's toilette (from 10 to 16 years) of light brown silk, trimmed with a narrow *galon*, fringe, and dark brown silk. The underskirt is mounted on muslin, and the polonaise is fastened upon it. The *gilet* is of the same color as the dress. 9 yds. of silk; 8 yds. *galon*; $3\frac{1}{2}$ yds. fringe; $\frac{1}{2}$ yd. dark brown silk; 5 dozen buttons.

PLATE THE FIFTH.

No. 1. BONNET of brown straw. The crown is surrounded by a draped band of satin to match in color. In front is a bird of a lighter shade of brown, and at back is a group of roses, buds and stems.

Nos. 2, 6, and 10 give the front, side, and back views of "THE DUFOURMANTELLE HAT," named in our last month's number, as having been designed by the Comtesse de B—— and ourselves, and reproduced so admirably by Madame Dufourmantelle. In this very stylish and elegant hat, real jewellery is used to fasten the bows, and which gives a very rich appearance to the trimming. No. 2, shows the front view, the brim coming forward to shade the eyes, the bow and buckle appearing coquetishly between the two turned up sides of the brim, and the long ostrich feather which is carried across the crown from right to left. No. 6 shows how the hat is worn upon the head, how the back of brim is turned up, and how the feather, if long enough, may be brought round to the back. A wide ribbon starts from the sides, and forms a bow which falls over the hair under the feather. No. 10 shows the back of hat, and is ornamented by a bunch of flowers instead of the long feather, as shown on No. 6. It will be observed that Nos. 2 and 10 are of grey chip with blue ribbons and feather, while No. 6 is of yellow straw trimmed with yellow ribbons and a yellow feather of a paler and creamier shade.

No. 3. Straw HAT, trimmed by a white ostrich feathers, a small brown bird with long narrow wings, and by straw-colored ribbon, which surrounds the crown and forms a *bride* at back and a quilling in front of brim.

No. 4 is a CAP trimmed with *cérise* ribbon of three widths, and a *bouquet* of brown flowers.

No. 5. Leghorn HAT, trimmed with an ostrich feather all round the crown, and a group of roses and fancy flowers at the left side of front.

No. 7. BONNET of white chip, trimmed with blush-roses and dull green leaves, white lace, white ribbon, white ostrich feathers, and two small brown birds.

No. 8. CAP of white muslin, trimmed with white lace, blue ribbon, and a tuft of narrow brown leaves.

No. 9. HAT of brown satin, trimmed with brown satin ribbon, which forms puffings in front. At back is a silver buckle, and at top is a white and brown feather, and a yellow and black wing.

No. 11. HAT of pale yellow straw: the brim trimmed underneath at front by a garland of mignonette, and at back by a garnet-colored feather.

No. 12. CAP of white muslin, white lace and yellow ribbon.

COLEMARSH MILL.

BY G. EWART FLEMING.

CHAPTER X.

"CHILL OCTOBER."

A thick, cold mist lay over Colemarsh, and the little moon vainly struggled to show herself through the dense midnight darkness. Silence reigned in the deserted streets of the small town, for all Colemarsh was asleep.

The mist had gathered thickly over Mrs. Gray's little garden, that plot of ground which Gilbert Armstrong had tilled year by year with such loving patience. The summer flowers were over, but even in that misty night a perfume of late-lingering mignonette and musk was on the air, and the tall dahlias and hollyhocks, so gorgeous in the noon sunshine, rustled and trembled in the breeze which blew under the dark heavens, on the night when Milicent Gray waited for her lover.

Yes—she was faithful to that luckless tryst, true to that unhallowed compact. Better feelings had fought within her for the victory, during the period which elapsed between her parting with Wilfred North, and bidding her mother goodnight. Filial love pleaded strongly with her, especially at the last moment, and she was sorely constrained to throw herself into her mother's tender arms, and sob out the story of her love and folly on that sympathising breast. But the evil angel conquered, and the deluded girl, believing the word of a man who had never kept faith with one of Eve's daughters—and with but few of her sons,—stood, true to time, in the little garden, the chill October mist clinging to her garments, and her heart beating fearfully at any sound in the still night.

The church clock struck one, a minute after she had taken up her position by the old elder-tree, which drooped over the garden wall into the road, and she listened intently for a sound of footsteps to herald the approach of her lover.

A quarter-past one, and the listening girl drew her wraps more closely about her, thinking her penance of waiting must soon draw to a close. It was a penance to Milicent Gray, this stealthy tryst-keeping in the little familiar garden. She had none of the strength of a *grande passion* to support her. She loved Wilfred North, indeed, with all the capabilities of her nature, but these were neither many nor wide, and to her ease-loving soul the physical inconveniences of the present time, the risk, the uncertainty, the cold and darkness, seemed

to her shallow nature, great sacrifices to make for her love. Let me, however, do Milicent Gray justice, in speaking of this crisis in her life-time. She had no idea of ultimate moral harm to herself in taking this step. Her secluded life, and innocent, bounded education, had kept her from the knowledge of much, which, while it may take the ideal bloom off a woman's nature, yet becomes a safeguard to her in dealing with treacherous men, and in the proposed scheme of elopement, her romantic mind saw no reason to doubt her lover's honour and truth. His gallant exterior, his exalted position, and his wealth, had enslaved her girlish fancy, and from the stores of her untutored imagination, she clothed him with attributes not his own, with the chivalry of a Bayard, the faith of a Launcelot.

She looked into the future, and saw herself ennobled by Wilfred North's love, raised to a position which girlish vanity told her she could fitly fill, the admired and envied "cynosure of neighbouring eyes," the staff and blessing of her widowed mother's age. She saw Wilfred forgiven by his father for his secret marriage; she fancied herself winning by her grace and beauty a high place in Sir Guy's estimation.

Vain dreams! baseless and unsubstantial as the autumn mist which enfolded the watching girl, but they served to wile away the moments which passed but slowly, and during which her lover came not.

Half-past one. Three-quarters. Milicent grew cold with fear, and no footstep broke the almost unbearable silence. A low wind sighed mournfully, and the heavy clouds drifted in shapeless masses across a leaden sky.

Verily, Milicent Gray, the summer is over. Now upon all the land, and into your fresh young life, creep the killing mists of a chill October.

CHAPTER XI.

GILBERT'S IDLE DAY.

Gilbert Armstrong slept late on the morning after his night-watch in Crowhurst Lane. The sun was high in the heavens, dispersing the chilling mists of the preceding night, and was shining rejoicingly in a clear blue sky, as Gilbert came slowly down the old-fashioned stairs. The hall door was open, and he paused a moment to look upon the narrow garden walk, where a few stocks lingered in company with sober southernwood and gaudy marigolds, quaint old plants, dear to the heart of Susan Marks.

A musing fit seemed to come over Gilbert Armstrong as he looked down the familiar walk.

Was he thinking of his lost love, Milicent? did he picture her a willing fugitive, a happy, if guilty woman, draining the cup of joy with feverish eagerness, only to find the dregs of shame and bitterness?

Nay, the fire in Gilbert Armstrong's eyes was not the savage glare of jealousy, the look on his face was not that of a man who knew he had suffered a shameful loss. But there was something in his countenance which had not been there formerly; a subtle change of expression, telling that the man's mind had passed through a trying ordeal, and had gathered strength from desperation.

The sound of his housekeeper's voice aroused him from his reverie, and he turned into the parlor where breakfast awaited him in solitary state. Susan Marks brought his tea and rasher, and enlivened the quiet room, while she remained, with scraps of the choice and original conversation which distinguished her.

"I don't know whether it's cats, or what have done it," she said as Gilbert sat down, "but something has rolled on my gillyflowers and stocks, and broke 'em all down in the night."

"Where?" asked her master.

"On the border there, you can see for yourself," said Susan advancing to the window. Gilbert rose, and came to her side. Following the direction of her gaze he saw that some of the plants nearest the pathway were crushed and broken.

"Perhaps Bruno may have got loose," he suggested, his eyes still upon the border.

"Then he must have chained himself up again, for I was in the yard at six o'clock this morning, and he was tied up then."

"It must have been cats then," said Gilbert, "never mind, I will tidy the borders for you to-day, Susan, I mean to have an idle day."

"Well," replied the old woman, not easily conciliated, "it is not often you do a bit of gardening here; though you are so fond of it. Now Mrs. Gray's garden —"

A shadow passed over her master's face, but he answered with a loud laugh—a shade too loud perhaps for real jollity,—

"So I never garden at home, eh, Mrs. Marks; what do you suppose I was doing last night before dark, while you were gossiping up town?"

"Not gardening, I'm sure," retorted the old woman, "else I should have seen it."

"It was too dark when you came home," he said, still in a jesting tone. "I began to dig

that waste patch by the woodhouse."

"Never!" cried Susan Marks. "Well that will be a good job done. What shall you sow there?"

"Sow!" And Gilbert Armstrong paused.

"Aye sow! You won't let it lie fallow, I reckon?"

"Oh no, I shall finish digging, and rake it to day, then I shall consider."

"Ah! that's just like you men," rejoined Mrs. Marks contemptuously, "now I should sow some winter lettuces and radishes, they are always useful, you know."

"A capital idea," said Gilbert Armstrong, and then betook himself to breakfast, while his serving woman retired to her domestic work.

When his meal was over, Gilbert went out to his mill; he sauntered through the rooms and looked at his men, went into his office and read his letters, but he did all with an air of being either idle or pre-occupied. This was no unusual thing with him, and merely caused his men to remark with a grin, when his back was turned, that "the black cat was on the governor's shoulder again."

He loitered down the garden pathway, and looked moodily at the crushed and broken flowers; with a dark shadow upon his face. At length he took his spade—it had the appearance of having been newly-used—and crossing the mill-yard, he stepped into a dis-used patch of ground which stood between the fine old garden, and the mill-buildings. The men, variously engaged, saw him enter.

"'Tis to be hoped," said one to another, "he'll dig his bad humour into the ground," to which his fellow assented.

If to work with a will was digging his bad humour into the ground, then Gilbert Armstrong did so. A portion of the spot had been dug before, as he had told Susan Marks, and there was an earthy smell from the newly-turned clods. This patch had formerly been part of the garden, so the soil was light and easy to turn, yet the sweat poured from Gilbert's forehead as he worked hard to reclaim this tiny waste bit of his possession. Over and over he dug the spot, the ugly shadow darker than ever on his stern face; he raked the clods smooth, and made neat the edges; and when one o'clock struck, the unused slip of ground by the woodhouse, was lying carefully tilled under the October sunshine, looking as if good seed was sown there. Did Gilbert's bad humour lie under those sods?

As the Colemarsh clock struck the hour, Gilbert turned towards the house. The men

were at their noontide meal, and the mill yard was deserted.

"Just twelve hours," muttered Gilbert, "since he was to meet her in the garden."

After his dinner Gilbert Armstrong redeemed his promise to Susan Marks, and devoted the afternoon to re-adorning the borders which had so suffered from the predatory cats,—or—

But Susan Marks had no doubts on the subject, she was easily satisfied, and was by no means imaginative. Moreover her master set a trap among the newly-arranged shrubs and flowers, to ensnare the warlike grimalkins who had made a battlefield of her borders, and the worthy woman was content.

The sun went down on Gilbert's toil, and after receiving his housekeeper's thanks and commendations, he left his home in the gathering twilight. For three hours he wandered in Crowhurst Lane, and over the black bare common, where the quiet stars only saw him.

Upon what agonies of love, of madness, of remorse, did they look down?

At last, wearied and worn, he reached his dark and silent home, finding no welcome, seeing no loving face, hearing no sweet voice, and lonely and broken he went to bed, sinking into a deathlike slumber, too deep for haunting dreams.

So ended Gilbert Armstrong's idle day.

CHAPTER XIII.

THE SECOND OFFER.

The firelight was playing on the walls of the little cottage parlour where Milicent Gray sat alone. It was the second evening since she had waited, listening for Wilfred North's footsteps, in the dark and misty garden, and she had heard nothing in the mean time of the lover who had failed to keep his appointment, after pleading for it so passionately in Crowhurst Lane.

Milicent sat in an arm-chair before the fire, her head leaning on her hand, and her eyes fixed upon the leaping flames. Her face was very white, and under the fathomless dark eyes were purple rings telling of watching and tears. She had lived those two days as in a dream; her little pupils came at the accustomed hour on the morning after the night-watch in the garden, but Mrs. Gray, alarmed at her daughter's appearance, had sent them home again. The unhappy girl was only too glad to confess herself ill, in order that she might be left in peace. So on that bright October day, while Gilbert Armstrong worked in his garden, the girl he loved lay stricken and feeble on her bed in the little cottage, crying in her heart for

death to come and end her suffering. She was bowed down with shame and misery; her lover had forsaken her, he had thought over his plans for their union, and at the last moment had shrunk from the sacrifice involved in making her his wife.

So she reasoned with herself, and I think in that long miserable day, Milicent Gray paid the penalty of her folly and deceit. The next morning, humbled and heart-broken, she rose at her usual hour, and prepared to receive her pupils. Her mother in vain begged her to take one day more of rest and nursing, but she refused. What did it matter, she asked herself bitterly, all the days were to be alike, dreary and common-place in future; the brief summer sun which had warmed and glorified existence for her of late, had been suddenly withdrawn, and she must grope her way on in darkness to the end. She taught her pupils as usual, the lessons were repeated in the old slipshod manner; it was not possible for the teacher to be more neglectful in her sorrow, than she had been lately in her secret joy; and at length the day came to an end.

After tea Mrs. Gray went into the town to take some needlework, and the autumn dusk fell on the cottage, while Milicent sat musing in the cheerful firelight.

Over and over, her jaded imagination pictured the last meeting with her lover, and dwelt upon his tenderness, his passion, his utter refusal to take the No which she was too weak to persist in,—and yet he had forsaken her. In vain love pleaded for him, urging excuses for his failing to keep his appointment, whispering hope for the future, but under all this, there lay a deep conviction in the girl's heart that Wilfred North would come to her as a lover nevermore.

"No," she said to herself, "he has forsaken me. If an accident had prevented his coming, I should have seen or heard from him during these two days. He has listened to worldly counsel, or his love refused the grand test at the last moment, and he has given me up."

A hand was on the latch of the door, a once familiar footstep, whose echo had not sounded there of late, was on the threshold, and as Milicent rose from her chair with a start, Gilbert Armstrong entered the room.

In her perturbed state of mind, his abrupt entrance did not surprise the girl as it would have done a few days before, when she would have wondered why he came, after so long an absence, but the face of all the world was changed to her now, and she returned his quiet greeting with apparent calmness.

Gilbert drew a chair to her side and sat down. She stole an involuntary look at his face, for even to her vague senses, there appeared to be something strange in his manner.

"Have you heard the news?" he asked abruptly.

"No," she answered with a startled look in her eyes, and her thoughts instantly upon Wilfred North.

"Mr. Wilfred North has gone abroad." His voice had a dry hardness in its tone, as of a man repeating a set form of words prepared beforehand.

"Gone abroad," she echoed.

"Yes, I met Best, his man, in Beaminster today, and he tells me that Mr. Wilfred is off on one of his wild tours again."

Milicent did not answer. She looked into the fire, her heart swelling within her. Her worst forebodings had been realised, Wilfred *had* forsaken her. Pride, wounded love, and shamed maidenhood rose in her heart, and caused her bosom to heave with sore anguish. She struggled hard to control herself, but the passionate weakness overmastered her, and she burst into a torrent of tears.

Gilbert Armstrong let her weep unrestrainedly, but his teeth were set hard, and his brow wrinkled with a heavy frown as he silently watched the torrent of her tears. At length the storm spent itself, and Milicent looked at him with an ashamed, humble look on her face. She was about to speak, but he interrupted her.

"Not a word, Milicent, *I know all*."

She sprang to her feet with a faint cry, but he laid a strong hand upon her arm, rising as he did so.

"Yes," he said, "I was in Crowhurst Lane on Wednesday night. I heard your appointment with Wilfred North. He has forsaken you, Milicent, for all his promises."

She had no words in her agony to answer him.

"Let this be a secret between us," he continued, "there is no fear that Wilfred North will speak when he returns, but lest his idle tongue should be viler than even I think it, give me the right to protect your name from reproach."

Milicent's face grew very white; now that she knew her lover had forsaken her, a desire to avenge herself sprang up in the wounded heart. While Gilbert Armstrong pleaded, this desire grew, and with its contemplation the girl also looked upon her wretched life, the tame commonplace, miserable existence, which was to

mean for her nothing more than always teaching stupid children, now Wilfred was false, and had deserted her.

"Speak to me, Milicent," pleaded Gilbert, "do not let all my love be in vain. Do not sacrifice yourself and me to a man who has deceived you."

It was his last argument, and it won his cause.

"I will not," she answered in a cold clear voice. "If you will keep this secret, Gilbert, I will be your wife."

A change passed over his face, the drawn muscles relaxed, and the light of an intense joy spread over his countenance.

But Milicent Gray said no word of love, and no kiss of betrothal, given or taken in sweetest confidence, hallowed this ominous compact.

(*To be continued.*)

UNFORGOTTEN.

I marvel much that truest hearts
When healed from deep regret,
Will join again life's severed parts,
And oftentimes forget.
As if they thought love could not keep
His own dear memories green,
Except the eyes for ever weep
For woe o'er what has been;
And so they lull the past to sleep,
Because its touch is keen.

It is not so, oh! loved and lost,
In this lorn heart of mine—
Wild as it is and tempest tossed,
Each pulse is wholly thine.
Within its closure lone and deep,
Thy tender image lies,
And oft regret would wake to weep
The loss of such a prize—
But time and pride have bade me keep
The water from mine eyes.

Thou art no memory of the past,
Though years on years have fled,
Since for thy fondest look and last,
I knelt beside thy bed.
Freed from its prison-house of clay
When earth received her part,
Thy human weakness passed away,
My guardian saint thou art;
An unseen presence every day
Thou livest in my heart.

My dove, gone home to God's safe nest,
From off life's stormy sea,
My flower, that withered on my breast,
When shall I come to thee?
I know thou art not far away,
For echoes of thy song
Will often haunt me when I pray,
But love and grief are strong,
And I am weary night and day,
My love, how long? how long? L.E.X.

PRINCESS LOUISE MARGARET.

A Welcome!

(MARCH 13th, 1879.)

Welcome, fair daughter of a famous sire!
 Welcome to England with the shy, sweet Spring:
 Radiant with all the graciousness of youth,
 Girt with the purple panoply of love,
 Welcome, young bride of great Victoria's son!
 Come thou with trusting heart from Fatherland,
 To find a mother-country on the shores
 Of island Britain, guarded by the sea,
 Come thou from sacred shelter of thine home
 In fearless confidence, to cast thy lot
 With ours: Sweet Princess, England's heart is wide,
 And throbs with honest tenderness for all
 Who love her children, as thou lovest him
 Whom from to-day thou followest as lord:
 And England's heart is constant, when she gives
 She takes again no more,—the springs of love
 Once set a-flowing in that mighty soul
 Swell ever onward with increasing force.
 Not least, not poorest of the bridal gifts
 Which sparkle round thee on thy marriage-morn,
 Are England's welcome—England's generous love!

* * * * *

Deep blessings hallow thy new wedded life,
 Fair princely consort of a prince beloved,
 All purest blessings of the marriage-bond,
 All sweetness circled in the bridal ring.
 Be thine, and his whose chosen one thou art.
 God give thee, Lady, in thine high estate,
 That perfect sweetest harmony of home,
 Which glads, on English ground, the poorest lot,
 If hearts but beat to one another true.
 God bless that wedded love which vows to-day
 To keep, to cherish, and to guard, till death;
 So shall the music of thy bridal-song
 Wake fondest echoes through a life of love,
 Till thou shall hear beside the gates of pearl,
 The angels' "unexpressive nuptial song,"
 The bridal strain of God's eternity!

H. S.

HER ROYAL HIGHNESS THE PRINCESS OF WALES
*has graciously accepted from the authoress, the
 Poem, entitled "ALEXANDRA," which appeared
 in our March Number.*

PLEASURES OF LIFE.—The loftiest, the most
 angel-like ambition is the earnest desire to con-
 tribute to the rational happiness and moral im-
 provement of others. If we can do this—if we
 can smoothe the rugged path of one fellow-tra-
 veller—if we can give one good impression, is
 it not better than all the triumphs that wealth
 and power ever attained to?

EVERYWHERE endeavour to be useful, and
 everywhere you are at home.

BY BUFFALO RIVER.

"The bodies of Lieuts. Melville and Coghill have
 been found 300 yards this side of the Buffalo River,
 together with the colours of the 24th Regiment, which
 they had succeeded in saving."—*Globe*, February
 28th, 1879.

They found the colours of the Twenty-fourth,
 Not in triumphant grasp of dusky hand,
 Not waving over scene of savage mirth,
 —That last indignity was spared our land.—
 They found the colours safe in British care,
 But heavy price was paid that charge to keep,
 Two glad young lives ebbed out in silence there,
 The flag they guarded pillowing Death's sleep!
 Those perilled, blood-stained colours yet shall wave
 In triumph over many a well-won fight,
 While memories of the slaughtered young and brave
 Fill manly British hearts with fervent might:
 The rescued flag waves proudly overhead,
 And calls the living to avenge the dead! H. S.

REALITIES are seldom the pleasantest parts
 of life. Hope, memory, and even enjoyments,
 are more than half-imaginative. Everything
 is mellowed by distance; and when we come
 too near, the airy softness is lost, and the
 harsh lines of truth are offered to the eye.
 Half our sorrows are the breaking of different
 illusions.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height
 and of proportionate figure: measuring 34½ inches round the
 chest and 24 waist, unless otherwise stated in the description.
 All allowances necessary for seams, are already given to these
 Patterns.

The greatest care is always taken by the binders to ensure the
 whole of the pieces composing each pattern being folded up in it.
 If at any time, through accident, our subscribers should find
 any pieces missing, the Editor will be happy to supply the defi-
 ciency post free, during one month after publication, on receipt
 of a letter or post card addressed to him at 1, Kelso Place,
 Kensington, London, W.

THE EDMÉE CORSAGE.

Our first full-sized pattern is the Louis XV corsege
 of the *Edmée* Visiting Costume shown on the second
 figure of our second colored plate. The pattern
 consists of four pieces, viz:—front, sidepiece, back and
 sleeve. On the front, the pleats or puffs that define
 the waist are marked by pricked lines, and so are the
 lines on which the revers turn back at the bottoms
 of front and side lappet. On the side piece the
 turned-back line of revers is marked by pricking,
 which also is used to indicate the form of the under-
 side of sleeve: the top of the mousquetaire cuff is
 also marked by pricking.

YOUNG LADY'S CASAQUE à GILET.

Our second pattern, (all the pieces of which are
 marked by one round hole,) is the *Casaque à Gilet* for
 a young lady about 14 or 15 years of age, which is
 represented on the fourth figure of our fourth plate.
 The pattern consists of *Gilet*, front, sidepiece, back
 and top of sleeve. On the *Gilet* we have marked by
 pricking the line to which the edge of front is sewn.
 The fishes or puffs in the front are marked by prick-
 ing. We have only given the top or armhole part of
 the sleeve, which can easily be completed to its full
 length as required.

The Court and High Life.

The Marriage of His Royal Highness Arthur William Patrick Albert, Duke of Connaught and Strathearn, third son of Her Majesty the Queen and the late Prince Consort, with Her Royal Highness the Princess Louise Margaret Alexandra Victoria Agnes of Prussia, third daughter of Prince Frederick Charles, and grand-niece of the German Emperor, was celebrated with great pomp and magnificence at St. George's Chapel, Windsor, on March 13th, in the presence of the Queen and various members of the Royal Families of England and Germany.

The lovely and youthful Bride was attired in a magnificent robe of white satin, richly trimmed with *point d'Alençon* lace and branches of myrtle, splendid veil of the same costly lace, the pattern being of orange-blossoms, roses, and myrtle leaves. Her Royal Highness carried a superb handkerchief of similar texture embellished with her monogram and the Prussian Eagle, and she also held a bouquet of white flowers. She wore magnificent diamonds.

The eight bridesmaids—Lady Georgiana Spencer Churchill, Lady Blanche Conyngham, Lady Louisa Bruce, Lady Mabel Bridgeman, Lady Ela Russell, Lady Adelaide Tylour, Lady Cecilia Hay, and Lady Victoria Edgcumbe—were attired in robes of white satin *duchesse* and *faillie*, with draperies of *mousseline de soie*, embroidered with wild roses, white heather, shamrocks, and *blueets* or corn-flowers, the national blossoms of the United Kingdom, and of Prussia.

Her Majesty the Queen, who looked exceedingly well, wore a dress and train of black silk, with a border of black embroidered *terry* velvet, and a white *tulle* veil with diadem of diamonds. Her Majesty also wore a necklace and ear-rings of large diamonds, the Koh-i-noor as a brooch, with a diamond pendant containing a miniature of the late Princess Alice, the Riband and Star of the Order of the Garter, and various other orders.

The Princess of Wales was exquisitely attired in Oriental pearl-colored brocade, richly embroidered with pearls, and trimmed with *point d'Angleterre*, fastened by large medallions of pearls. Her Royal Highness, who was looking most charming, wore a profusion of diamonds, and several Orders. She was accompanied by her three graceful daughters, the Princesses Louise, Victoria, and Maude of Wales, who wore toilettes of the same exquisite colouring as that of their illustrious mother, but trimmed with Malines lace. Our beloved Princess and her youthful daughters formed a picturesque group, and one long to be remembered.

The Princess Imperial of Germany was dressed in a magnificent train of ruby velvet, trimmed with sable, with petticoat of pale pink *poult de soie* over antique lace; ornaments, rubies and diamonds.

The Duchess of Edinburgh wore a splendid costume of pink satin and brocade, with *point d'Alençon* lace and shaded roses, diamond and sapphire ornaments.

The Princess Christian was attired in rich *paon* velvet trimmed with silver fox fur, and shaded embroidery of *paon* and gold beads. Ornaments, opals, pearls and diamonds.

Princess Beatrice was most elegantly dressed in palest blue velvet and satin, the train arranged after the *Henri IV* period, and trimmed with very fine old lace. The classical arrangement of the dress suited Her Royal Highness, (whose sweet face and noble air are familiar to us all) to perfection. Her ornaments were diamonds and pearls.

The Duchess of Teck wore pale primrose and olive brocade, with train of olive velvet lined with ermine,

the whole trimmed with Honiton lace. Diamond ornaments.

On her departure for Claremont, Her Royal Highness the Duchess of Connaught and Strathearn wore over her costume a jacket of white corded silk trimmed with swansdown, and white bonnet trimmed with orange-blossom and myrtle, and she carried a white parasol decorated with the same flowers. Her Royal Highness was attended by Lady Adela Larking.

The presents to the Royal Pair were numerous and very splendid, but our limited space precludes our giving a list of them. Their Royal Highnesses remained at Claremont until Wednesday, March 19th, when they returned to Windsor for a few days, previous to their departure for a cruise in the Mediterranean.

Her Majesty the Queen visited the Duke and Duchess of Connaught during their stay at Claremont. Her Majesty leaves England for the Italian lakes, accompanied by Princess Beatrice. Her visit is strictly *incognita*.

Her Royal Highness the Princess of Wales held Drawing Rooms on behalf of the Queen on the 27th and 31st of March.

The marriage of Lord de Clifford and Miss Hilda Balfour is fixed to take place at Easthamstead on the 16th of April.

The Opera & Theatres.

COVENT GARDEN.

The season at this house commences on April 8th, and Mr. Gye has issued a very attractive prospectus. The engagement comprises a host of favorite artists, twelve of whom appear in England for the first time; among the most popular favorites we will name Madame Adelina Patti, Mdle. Thalberg, Madame Scalchi, and Mdle. Heilbron. Signors Nicolini, Capoul, Graziani, Cotogni and Ciampi. At least two new works will be produced during the season, of which one will probably be Herold's *Pré aux Clercs*.

THE HAYMARKET.

Mr. Sothorn's numerous admirers have had a rare treat in the revival of *David Garrick*. Crowded audiences have testified their delight at the grand delineation of character displayed by this accomplished actor, when representing the romantic episode in the life of *Garrick*. The tenderness, courage, honour, and grief so strongly portrayed by Mr. Robertson's pen, gain ten-fold vigour from Mr. Sothorn's acting, and the spectacle of the actor's chivalrous behaviour seems less a scene from a comedy than a moral lesson, pointing out how noble a man may become who sees the right and cleaves to it. Mr. Sothorn is well supported by the company, Miss Julia Stewart acting *Ada Ingot* with grace and tenderness, while Mr. Howe is inimitable as the somewhat prejudiced yet tender and noble-hearted father.

THE PRINCESS'S.

We have to record the continued success of Mr. C. Reade's drama, *It is Never Too Late to Mend*, the acting in which is exceedingly telling, and the scenery very striking.

At the LYCEUM, Mr. Henry Irving's talented representation of *Hamlet* continues to draw large audiences. At the STRAND a new comic opera by Offenbach is to be produced on April 17th, called *Madame Favart*. *Snowball* and *The Baby* have been very successful during the past month.

There is no change in the programmes at the PRINCE OF WALES'S, OPERA COMIQUE, or VAUDEVILLE. At the OLYMPIC, *The Two Orphans* has been succeeded by a new play of W. S. Gilbert's, called *Gretchen*. *The Bohemian G'gurl* has been revived at the Gaiety, which possesses the attraction of a continually varied programme.

FASHION.

to and we began to lose our customers for ladies' work and select costumes from them. We desire now to renew our subscription to the *World of Fashion*, and would be glad if you would send us your latest Magazines. We hear you are now supplying the largest followed patterns for Europe. We were charmed to read at No. 60, of the pattern-makers of their works for the same class pattern as in expensive ones. We found those other Journals were made of paper, unclean and tattered, and full of such to be avoided, and we have lately read them with the first. We should like you to publish the *World of Fashion* in correspondence.

World of Fashion and *Magazines of Fashion* and the *World of Fashion* are the only ones in the market, and we have no other source of supply of the same in our country. We are ever glad to receive your correspondence.—Ed. W. F.

Miss F.—who sends two patterns, writes—
I have taken in the *World of Fashion* for the last few years and have found the patterns given with the books always good, and a great help to me, as I am in the country. I was often wishing I had some patterns of some of the pretty figures, and was very glad when I got the Dec. Number, to see that as well as I could get them. I think the *World of Fashion* must improve lately. I hope you will please send me the two Models as soon as possible; I am sure you will greatly oblige.

I am pleased to find that much satisfaction has been derived from the recent improvements in the *World of Fashion* and its arrangements for Pattern Makers, and we are sure that we are ever ready to meet every order by return of post.—Ed. W. F.

Miss H. (London), writes—

I am very glad that we can now get patterns of the costumes as shown in your valuable Journal; they are so reliable and sure to fit.

Through your agency we spare no trouble or expense to ensure the good fit and style of every pattern sent to our subscribers.—Ed. W. F.

Yrs. and Wms.—I—Pennsylvania, United States, write—

We have been subscribers to your Magazine for the last eight years, and find it indispensable. We want to have more of your patterns, they are of much more use than any others we can obtain in America. Please send us as much information as you can, and we will pay for your patterns. Please find enclosed money order to pay for Magazine No. 12, this Mignon is beautiful, and send us the pattern of the Mantle and the black coat No. 25. Please send by return of Mail, we are anxious to hear about Spring fashions. We have a very extensive business, and being French-born we feel better able to follow our business from the fashions we had at home. We receive your book through our bookseller.

We are much obliged for your very appreciative letter. We believe our patterns to be of more use to ladies and dressmakers than any others that are issued, because they are based on scientific principles and are made to order. We forwarded your patterns by return of post, and trust they reached you safely. We are glad you will have found our March Magazine very useful. For information about new styles, and the latest fashions for Dressmaking give all other necessary information in a very easy and concise form. As we cannot make a long delay to write to us from all parts of the United States, we advise you to send us your orders, and send us a six-months' subscription, and we will send you patterns per month; these patterns will be posted so as to reach you nearly at the same time as the Magazine. If you say whether you want more Models, Morning Dresses, Dinner Dresses, or Evening Toilettes, we can make a selection of patterns exactly suited to your requirements.—Ed. W. F.



May 1879

N. 2

Le Monde Élegant

These Costumes are from the Maison Sainturiers, 44, Rue des Capucines, P.

MR. S. MASSETT'S ENTERTAINMENT.

This gentleman, who has recently arrived in London from his tour round the world, has given a series of three entertainments at the Steinway Hall, Lower Seymour Street, where large and fashionable audiences testified their satisfaction at his powers of pleasing. The entertainment consisted of readings, recitations, songs, and imitations of popular lecturers. These selections, well chosen from English and American writers, were delivered with a force of expression and grace of manner of which it is impossible to speak too highly. Mr. Stephen Massett exhibits abilities of a very high order, and we venture to predict for him a place in the foremost ranks of his profession. We understand that Mr. Stephen Massett is likely to continue his agreeable entertainments at the Egyptian Hall.

Correspondence.

* * * Correspondents who desire answers by post must enclose a stamped and addressed envelope.

* * * Correspondents must in all cases enclose **REAL** name and address in addition to **PSEUDONYM**. When no **PSEUDONYM** is given, the initials of name will be prefixed to the answer.

* * * **MSS.** must always be accompanied by stamps for return, if found ineligible.

Mrs. E. writes:—

"My husband's profession requires us now to reside in the country, where we are surrounded by many of our old aristocratic friends. My daughters and I are often invited to parties, and so are obliged to give a certain amount of attention to fashion. Our bookseller recommended a sixpenny fashion book, but we were not at all satisfied with it. My friend Lady E—G—advised me to subscribe to the 'WORLD OF FASHION,' and having done so, our maid finds it wonderfully easy to make up all the dresses we require, the patterns being so very comprehensive and reliable. Please send the three patterns for Costumes in plate 3.

We were much pleased with your letter, we receive numbers of the same kind: we hope that having profited by the advice your friend gave, you also will recommend us whenever you can.—**ED. W. F.**

A LADY GOING TO PARIS.—We advise you not to go to the dressmakers and milliners you name, their charges are very high, and their style is not good; it is only those names you find at the bottom of our plates that we can recommend.—**ED. W. F.**

MADAME C— writes:—

"I am a dressmaker in the West-end of London, and have taken your advice in purchasing various articles for my business. I have now three of your new Model Busts, a Wanzer Pleating Machine and four sewing machines. By this means, I can save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask. I have told this to several of my customers who were about to subscribe to a Limited Dressmaking Company, and they have all told me that they will continue to give me their patronage. I am much obliged to you for commencing to give full-sized patterns of all your Costumes."

If all dressmakers in London would follow your example, there would be very little cause for complaint. You should at the same time be careful to keep up to the latest Paris Fashions; customers will then no longer have their dresses from Companies or from Paris: the public have been suffering for some time from high charges.—**ED. W. F.**

JULIA writes:—

"My Mother and I have long been subscribers to your Magazine, but about six months ago our local bookseller induced us to take two sixpenny ones instead, for half-a-year. We found them of no use to

us, and we began to lose our customers, for ladies would not select costumes from them. We desire now to renew our subscription to the 'WORLD OF FASHION,' and would be glad if you would send us your last six Magazines. We hear you are now supplying the largest full-sized patterns for sixpence. We were charged 2s. 6d. and 3s. 6d., by the pattern-cutters of other works, for the same sized pattern as your sixpenny ones. We found those other Journals were heaps of paper, unreadable tales, and puffs of various tradesmen, and we have lately used them for lighting the fires. We should like you to publish this letter in your correspondence."

We never read the other Magazines of Fashion, and therefore cannot judge of the accuracy of your criticism, but we think you write under the influence of pique at the loss of your customers. We are however glad to receive a renewal of your subscription.—**ED. W. F.**

Miss P— (who orders two patterns) writes:—

"I have taken in the World of Fashion for the last five years, and have found the patterns given with the books always good, and a great help to me, as I live far in the country. I was often wishing I could obtain patterns of some of the pretty figures, and was very glad, when I got the Dec. Number, to see that at last I could get them: I think the 'World of Fashion' much improved lately. I hope you will please send me the two Models as soon as possible; in doing so you will greatly oblige."

We are pleased to find how much satisfaction has been given to our readers by the recent improvements in our Magazine. Our arrangements for Pattern Cutting are now on so large a scale that we are enabled to execute almost every order by return of post.—**ED. W. F.**

Mrs. M. (Lincolnshire,) writes:—

"I am very glad that we can now get patterns of the costumes as shown in your valuable Journal; they are so reliable and sure to fit."

Thanks for your letter. We spare no trouble or expense to ensure the good fit and style of every pattern issued to our subscribers.—**ED. W. F.**

Mrs. and Miss —, Y— Pennsylvania, United States, write:—

"We have been subscribers to your Magazine for the last eight years, and find it indispensable. We wish to have more of your patterns, they are of much more use than any others we can obtain in America. Please send us as much information as you can, and we will pay you with pleasure. Please find enclosed money order to pay for Mignon (No. 12), this Mignon is beautiful; also send us the pattern of the Mantean Visite of black cloth, (No. 25.). Please send by return of Mail, we are anxious to hear about Spring fashions. We have a very extensive business, and being British-born we feel better able to follow our business from the fashions we had at home. We receive your book through our bookseller."

We are much obliged for your very appreciative letter. We believe our patterns to be of more use to Ladies and Dressmakers, than any others that are issued, because they are all cut on scientific principles known only to ourselves. We forwarded your patterns by return of post, and trust they reached you safely. We think you will have found our March Number to contain full information about new styles, while the Instructions for Dressmaking give all other necessary information in a very easy and concise form. As it causes rather a long delay to write to us for patterns from the United States, we advise you to follow the plan already adopted by many of our Trans-Atlantic subscribers, and send us a six-months' subscription for four or six patterns per month; these patterns will then be posted so as to reach you nearly at the same time as the Magazine. If you say whether you want most Mantles, Morning Dresses, Dinner Dresses, or Evening Toilets, we can make a selection of each month's patterns exactly suited to your requirements.—**ED. W. F.**



May 1879

Paris

Le Monde Élegant

Costumes are from the Maison Saintureux, 44 Rue des Femmes.

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May 1879

Plate 2

Le Monde Éléphant



May 1879

Plate 3

Le Monde Élegant

Paris Madame Cely, 128, Rue de la Riv. Gauche

Digitized by Google



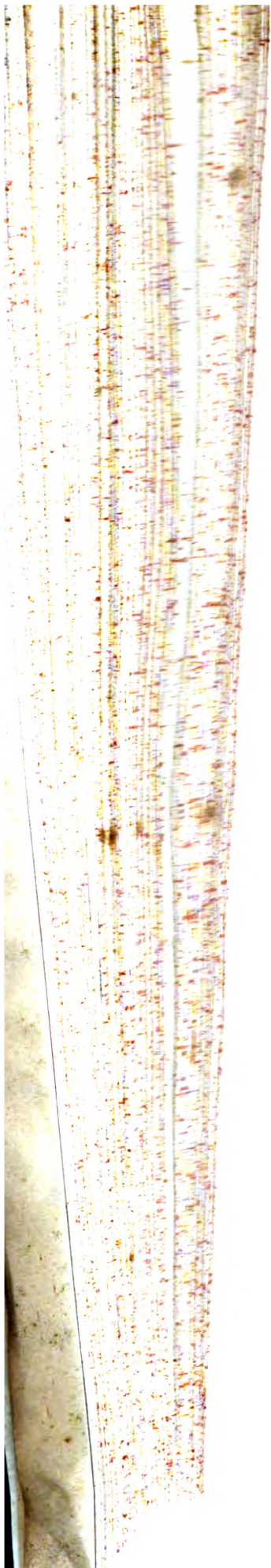
May 1879

Plate 4

Le Monde Élegant

Fig 2 is from Madame Depret, 28, Rue du 4 Septembre, Paris
 Fig 4 is from the Maison Tainturiers, 44, Rue des Capucines, Paris

Digitized by Google



200

200



Plate 5

May 1879.

Le Monde Élegant.

These Bonnets & Hats can be had at Madame Desfourmantelles, 30 Boulevard des Filles du Calvaire, Paris
 Modiste to Her Majesty the Queen, and to H. R. H. the Princess of Wales

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.

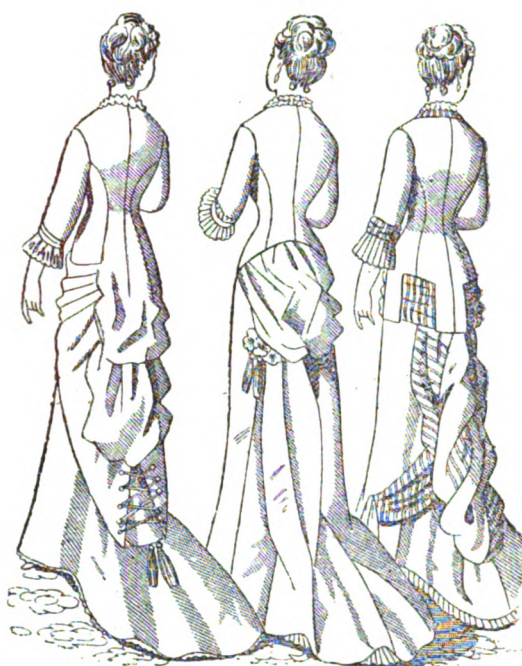


Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



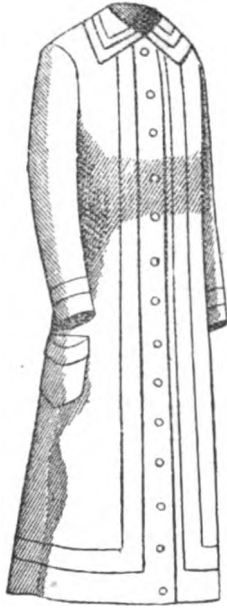
Fig. 1.

Fig. 2.

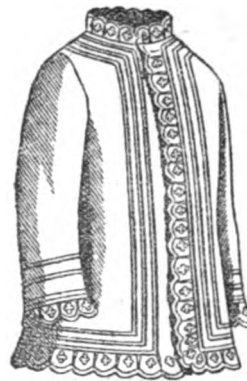
Fig. 3.

Fig. 4.

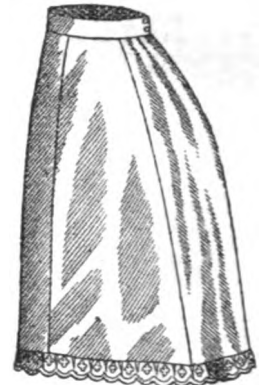
UNDERLINEN FOR YOUNG LADIES.



No. 10A.—DRESSING GOWN.



No. 11A.—DRESSING JACKET.



No. 12A.—PETTICOAT.



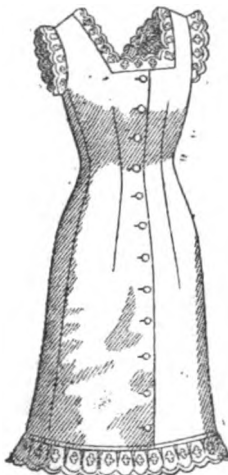
No. 14A.—PETTICOAT BODY.

This plate contains specimens of all the underlinen required for a Young Lady of a 27 inch chest measure. Full-sized patterns may be had. If larger or smaller sizes are required, the patterns can easily be enlarged or decreased by the instructions accompanying each pattern. All these articles may be made of Cambric, Linen, or Calico, and may be trimmed with lace or embroidery. The Bathing Costume can also be had for a lady of 34½ inches chest measure: it is number *94A in our list.

N.B.—Full-sized patterns of this underlinen can be obtained at 6d. each, post free, from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W.
* * * In ordering, only the number and letter need be specified.



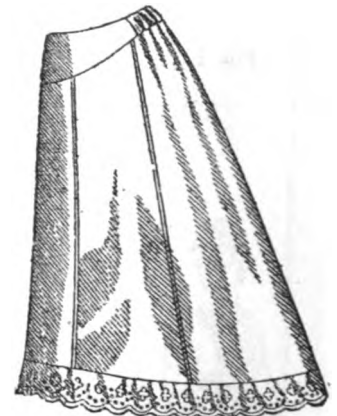
No. 15A.—DRAWERS.



No. 13A.—PRINCESSE PETTICOAT.



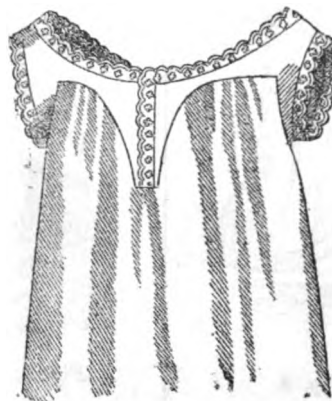
No. 16A.—FLANNEL VEST.



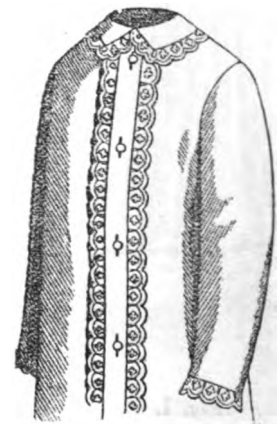
No. 17A.—FLANNEL PETTICOAT.



No. 18A.—BATHING COSTUME.



No. 19A.—CHEMISE.



No. 20A.—NIGHT DRESS.

The Court and High Life.

Her Most Gracious Majesty the Queen returned to Windsor from Villa Clara, Baveno, on the 25th of April, after a most enjoyable sojourn by the beautiful waters of Lago Maggiore. Her Majesty has been much pleased with her visit. A charming incident occurred during her stay in the friendly recognition by the inhabitants of Princess Beatrice's birthday on the 14th of April. Numberless and elegant bouquets were forwarded to Her Royal Highness.

The Queen will hold two Drawing Rooms, viz : on Tuesday the 6th, and Thursday the 8th of May. Mourning will only be worn by those who are in waiting on Her Majesty.

There will be no State Balls this season, but orders have been issued for three State Concerts.

Her Majesty's birthday will be kept on May 24th.

The Prince and Princess of Wales with their charming family spent the Easter holidays at Sandringham, where they received some illustrious guests, including H. B. H. the Duke of Cambridge, and the Earl of Beaconsfield. On Easter Monday their Royal Highnesses visited Hunstanton, in order to open the Convalescent Home, which has been built as a memorial of the Prince's recovery from his serious illness at Sandringham in 1872.

The Duke and Duchess of Edinburgh are expected to visit Coburg during the summer.

It is stated that the Princess Louise will visit England this year.

Our readers will have heard with regret of the dastardly attempt to assassinate the Emperor of Russia, which took place on April 14th at St. Petersburg. His Imperial Majesty happily escaped unhurt. This is the third attempt upon the life of the Czar, the second having taken place in Paris in the year 1867.

The Prince Imperial of France has arrived safely at Durban.

It is stated that arrangements are pending between the Royal Houses of Spain and Austria, concerning a marriage between King Alfonso, and the Arch-Duchess Maria Christina, daughter of the Archduke Charles. The Princess is in her twenty-first year.

Great rejoicings are expected on the occasion of the silver wedding of the Emperor and Empress of Austria.

The marriage of the Hon. S. W. B. Coleridge with Miss Geraldine Lushington, daughter of the late Mr. C. M. Lushington of Norton Court, and niece of the Rt. Hon. Sir Stafford Northcote, was celebrated at Christ Church, Mayfair, on the 5th of April. The bride wore white satin, trimmed with Mechlin lace, with orange-blossoms and pearl ornaments; she was attended by eight bridesmaids. Her travelling dress was white trimmed with Cambridge blue, and bonnet to match. The happy pair are spending the honeymoon at The Pynes, Sir Stafford Northcote's seat in Devonshire.

A very pretty wedding took place on April 3rd at Mauldslee Castle, Lanarkshire, between Mr. Baird, 7th Hussars and Miss Hozier. The bridal dress was of white satin trimmed with Brussels lace and orange blossoms, the ornaments diamonds and pearls. The five bridesmaids were elegantly dressed in white muslin robes, trimmed with Bretonne lace, white satin, and bunches of cowslips and violets.

The marriage of the Hon. Morton North, brother of the Earl of Guildford, and Miss Hylda Hylton Joliffe, niece of Lord Hylton, took place on April 3rd at St. James' Church, Piccadilly.

A marriage is arranged between Viscount Trafalgar, son of Earl Nelson, and Miss Dalgety of Lock-erly Hall, Hampshire.

A marriage is arranged between Mr. J. Oglander Glynn and Miss Florence Somerset, younger daughter of the Hon. Mrs. Arthur Somerset.

We regret to announce the death of the Countess of Radnor, which took place on April 5th at Longford Castle, near Salisbury. Her ladyship was the third daughter of the Earl of Verulam, and married the Earl of Radnor in 1840.

The Opera & Theatres.

COVENT GARDEN.

Meyerbeer's *Prophets* was selected for the opening of the season at this house; Madame Schalchi appearing as *Fides*, and Signor Gayarre as the Prophet. Flotow's *Maria* was selected for the debut of Signor Nouvelli. The production of *Roberto il Diavolo* brought forward a new Tenor, Signor Sylva, whose voice is remarkable for volume of tone and for great compass. Madame Turolla has made a very successful debut in *Faust e Margherita*. *Les Huguenots* introduced two new singers, a very remarkable bass, Signor Vidal, and a brilliant Danish Soprano, Madlle. Scan, who gained well-deserved applause.

HER MAJESTY'S.

As the season at this house only commenced on April 20th, we are obliged to defer our notice until the next number.

THE HAYMARKET.

Here the attraction is Sheridan's comedy *The Rivals*, in which Mr. J. S. Clarke displays his powers of humour to such great advantage. The comedy is well acted by the excellent company for which this house is noted.

THE LYCEUM.

Here *The Lady of Lyons* is produced, the Claude Melnotte being of course, Mr. Irving, and Pauline being represented by Miss Ellen Terry: want of space obliges us to defer a detailed notice until our next number. Mr. Irving still continues to give his subtle and talented impersonation of Hamlet on Wednesday evenings.

THE PRINCESS'S.

The popularity of Mr. Reade's drama continues unabated. The scenery is most beautiful, and the numerous parts are all acted in faultless style. Mr. Warner in particular, causes the hearts of the audience to warm towards the reckless, yet good-hearted fellow, who proved so nobly in the end that "It is Never Too Late to Mend."

IMPERIAL THEATRE.

(Late Aquarium Theatre.)

Miss M. Litton has opened this house for the performance of Comedy, and has engaged a very strong company, including Mr. Lionel Brough, Mr. J. Ryder, Miss Meyrick, and Mrs. Stirling. Goldsmith's comedy, "She Stoops to Conquer" is admirably acted, the chief honours falling to Miss Litton, Mrs. Stirling, and Mr. Lionel Brough.

THE STRAND.

This fashionable little theatre has secured a great attraction in Offenbach's new comic opera, *Madame Favart*. The libretto and the music are bright and sparkling, and the play is very interesting. The company is an excellent one, including Miss St. John, Miss Violet Cameron, Miss Randolph, and Messrs. Marius, Ashley, Lewens, and W. Fisher.

At the ADELPHI, Miss Neilson has attracted much attention in *The Hunchback*, and the OLYMPIC has reopened with *The Woman of the People*, under Miss Fanny Josephs' management, with the Madlle Beatrice Company.

Correspondence.

RULES.

I. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

II. Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given, the initials of name will be prefixed to the answer.

III. MSS. must always be accompanied by stamps for return, if found ineligible.

TO COUNTRY SUBSCRIBERS, who experience difficulty in obtaining the "World of Fashion." The Magazine will be posted free to any address, on the last day of each month, for 12s. a year. The P. O. O should be made payable to the Publishers, or to Louis Dovere & Co. 1, Kelso Place, Kensington, London, W. To ensure safety in transmission, it is bet-

ter to ask the Postmaster to "Cross" the Order, so that it can only be paid through a Banker.

HON. MRS. R.— writes:—

"When visiting Paris during last month, our friends in the Faubourg St. Germain informed us of the disorganised state of everything in their city. Hardly any employment is given to the general dressmakers, their late extravagant charges had nearly caused a cessation to business. In self-defence our friends have encouraged a younger class of dressmakers, and given them the benefit of their taste. I was astonished to hear how well your Magazine was known to them: they said it was the only real Fashion Book published, all others, both English and French, were filled with any kind of matter except Fashion, whilst in yours a lady requiring a dress could find morning or evening costumes for every occasion, and all of the latest fashion. I write this to inform you what the French aristocracy think of your Magazine: I think you deserve it all."

We are extremely obliged to you for your very kind letter. Our future endeavours, like those of the past, will be to do all we can to advance Art as it is comprehended in Fashion.—ED. W. F.

AN ESTABLISHED DRESSMAKER, writes:—

"Thanks for having commenced giving full-sized patterns: they are much superior to any I have been able to procure before, and I have tried all the pattern-cutters in London. How astonishing too is the difference of price: you give for 6d. what I have often paid 4s. for, and at times have found quite useless."

We are constantly receiving letters like yours: we hope always to be of service to our subscribers, especially to dressmakers: this has always been an important object of our Magazine.—ED. W. F.

ANXIOUS writes:—

"I ordered your Magazine for April from my bookseller on March 30th, and he informed me a short time afterwards that it was out of print. Could you supply me direct, if this should occur again?"

We are very sorry you were unable to procure the Magazine, but since our late improvements, we have frequently been unable to meet the great demand: you should order earlier in the month, but if at any time you are unable to procure a number, we will forward same to you (if not out of print,) on receipt of 13 stamps, addressed to the Editor.—ED. W. F.

MISS W., who orders three patterns, writes:—

"Before I close I should like to say how very much pleased I am that you have opened a pattern department in connection with your Magazine. My mother first subscribed to your Magazine 30 years ago. Will you think me impertinent if I suggest that Mourning Costumes might be given occasionally?"

Many thanks for your letter, we propose to issue a plate of Mourning.—ED. W. F.

DEFAUDED writes:—

I have been taking in a low-priced fashion book for some time. In the winter I required a velvet mantle, and was recommended to a tradesman who could supply me. I sent a P. O. order. Since I came to London, I have called upon the tradesman and complained of the inferior article he sent me. I saw in his window the same kind of mantle marked at half the price. He was far from polite to me, and I found it so at the publishing office. Had the publishers any interest in recommending this particular tradesman to me?"

The system of recommendation is very common in Paris; it is chiefly foreigners who are the sufferers. We are surprised at its being introduced into England. We stated in a former number that interested recommendation was extensively carried on in Paris during the Exhibition, the recommender receiving 25 per cent of the bill. We hope that English ladies will

resist this unfair dealing, as being a great injury to the honest trader.—ED. W. F.

INQUISITIVE writes:—

"My mother says she commenced dressmaking about the time you began to give full-sized patterns in the *World of Fashion*. It was a great help to her at that time. She often wrote, asking you to sell patterns of your costumes: your answer was that your time was too much occupied. It would have been a great advantage to her, and saved her a good deal of money. If I am not rude, could you inform me why you have not commenced before?"

Pattern-cutting for Dressmakers was for years a special business in London, and we did not wish to interfere with other trades, considering our functions as a fashion journal to be fulfilled by the issue of two useful and reliable patterns given gratis with each Magazine. During the last few years however, some Pattern Cutters have stepped beyond the bounds of their business, and have taken to publishing Fashions, and we have heard so many complaints of bad quality and style, that we at last determined, in the Public interest, to supply really good and new patterns to our Subscribers at the actual cost price of Sixpence each, trusting for our remuneration to that enormous increase in the sale of our Magazine which has followed these recent improvements.—ED. W. F.

MAY writes:—

"I have been a regular subscriber to your Magazine for six years, and am greatly pleased with it, I should much like to see a black silk Costume in an early number. Please tell me about the Wanzer Pleating Machine."

Our Paris Model Pattern, No. 34, represented on fig. 2 plate 2 for November 1878, is a very pretty black silk costume. The Wanzer Killing Machines are very good, and very easy to learn. The prices of hand machines are 30s. and 40s., according to size.—ED. W. F.

MRS. D—, writes:—

"How is it that your patterns are so much better than any I can procure elsewhere, and why do they fit so great a number of people, and why are you enabled to give all your patterns, large and small, at sixpence each?"

Before we commenced cutting patterns for the *World of Fashion*, we had studied the beautiful forms of the classic Sculptors, and made our model pattern from them, and we found this the exact medium between the various forms of the human figure. Other pattern-cutters have not studied these things. As for the cheapness of our patterns, we are enabled by the application of practical science to produce patterns by thousands, while others can only produce them by uncertain manual labour.—ED. W. F.

DRESSMAKER writes:—

"Thanks for the excellent pattern you sent me for sixpence: there was no comparison between yours and one I lately paid seven shillings for. I think it is shameful that people should defraud poor dressmakers so: the lady for whose dress I procured the seven-shilling pattern has very generously paid for it, but she says she will not patronise a Sixpenny Journal again."

It is certainly astonishing how much people have had to pay for patterns, but we trust, by giving all possible publicity to our new Paris Model Patterns, to stop the imposition in a short time. You write so sensibly that, (though we do not print all your letter) we shall always be glad to hear from, and help you.—ED. W. F.

A SUBSCRIBER SINCE THE REIGN OF WILLIAM IV.

Your letter has given us great pleasure. We are glad to feel that our improvements are appreciated, but especially so, when a friend of such long standing as yourself, comes forward to bear testimony to the success of our efforts.—ED. W. F.

Acknowledged with thanks:—letters from Miss B— Salisbury, M. H., Miss O., E. F., and "Theta."



June 1879

Plate 1

Le Monde Élegant

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June 1879

Plate 2

Le Monde Élegant

The Greek Costume is from Madame Depret. Rue 4 Septembre, Paris.



June 1879

Le Monde Élegant

Plate 3

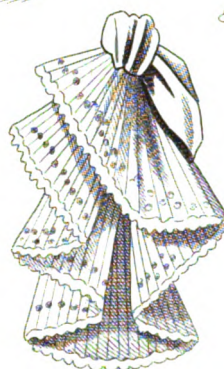


June 1879

Plate L

Le Monde Éléant

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June 1879

Le Monde Élegant

Plate 5

These Bonnets & Hats can be had from Madame Dufourmantelle, 30, Boulevard des Italiens Paris
 Modeste to Her Majesty the Queen, and to H. R. H. the Princess of Wales

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.

Fig. 1.

Fig. 2.

Fig. 3.



95.

Number of Pattern.

96.

97.

PLATE 2a.

Fig. 1.

Fig. 2.

Fig. 3.



98.

Number of Pattern.

99.

100.

PLATE 3a.

Fig. 1.

Fig. 2.

Fig. 3.



101.

Number of Pattern.

102.

103.

PLATE 4a.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.



104.

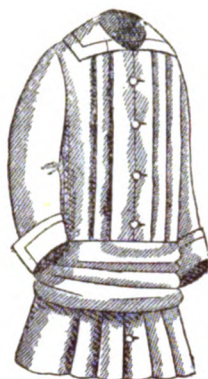
Number of Pattern.

105.

106.

107.

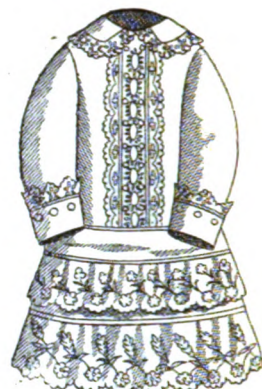
CHILDREN'S UNDERCLOTHING AND DRESSES.



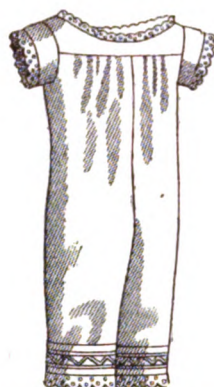
No. 21A.—DRESS



No. 22A.—FROCK.



No. 23A.—FROCK.



No. 24A.—CHEMISE DRAWERS.



No. 25A.—CHEMISETTE.



No. 26A.—BODY DRAWERS.



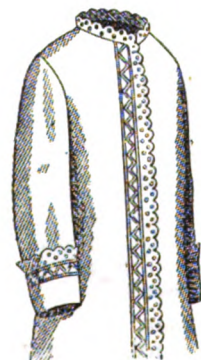
No. 27A.—BLOUSE.



No. 28A.—PETTICOAT



No. 29A.—BLOUSE.



No. 30A.—NIGHTGOWN.



No. 31A.—CHEMISE.



No. 32A.—DRAWERS.

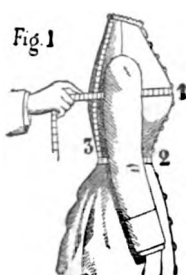
This plate contains specimens of all the underlinen required for little Children from the age of 2 to 7. All the articles may be made of Cambric, Linen, Calico, or Flannel, and are here trimmed with Madeira embroidery.

The patterns are cut for a medium size, viz: for 4 years of age, chest measure 20 inches. If larger or smaller sizes are required, the patterns can easily be enlarged or decreased by the instructions accompanying each.

N.B.—Full-sized patterns of this underclothing and dresses can be obtained at 3s. 6s. the set of 12, or separate patterns at 6d. each, post free, from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W.

INSTRUCTIONS FOR DRESSMAKING.

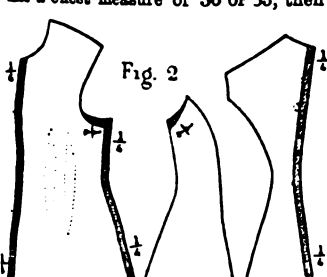
HOW TO TAKE THE MEASURES.



The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

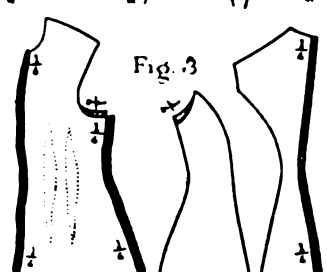
HOW TO CHANGE THE SIZE OF OUR PATTERNS.

If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for 34½ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from 31½ to 42½; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps. If however the lady is only a size larger or smaller than 34½ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge ¼ of an inch, the same at the seam under the arm, and down the middle of back: these additions are indicated by the shaded parts. At the bottom of armhole, hollow out ¼ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge ¼ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the ¼ of an inch indicated by the shaded portions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces the sides of them. The trimmings (if any) must not be forgotten.

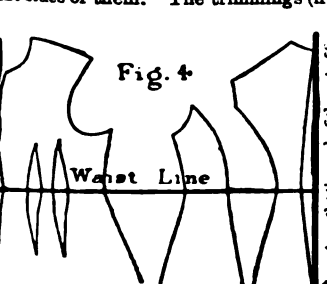


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or woof thread of the material. The same rules must be observed for all Robes and for Polonaises.

When cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of the back when the back is made at a seam. Especial care must be taken that the stripes in the side pieces and in the back, may exactly correspond. Above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the bias, care must be taken that it is exactly *on the bias*, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

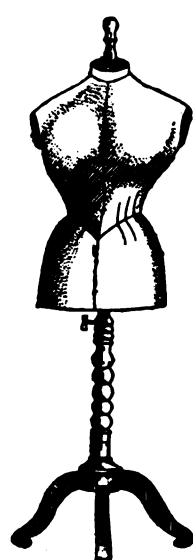
This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families, they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in papier maché, from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, fichus, &c., &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 26s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or an old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape; these paddings are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7½ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

THE WORLD OF FASHION.

THE WORLD OF FASHION has often been truly described as "the only real Fashion Magazine in the World." It is almost exclusively devoted to Fashion, and contains nearly three times as many colored costumes as are given in other Journals. When a Lady requires a Dress, a Jacket, or a Mantle, she can be sure of finding what she wants in "The World of Fashion," and she can also rely on everything contained there being of the very latest style.

Another immense advantage is, that purchasers of "The World of Fashion" can always obtain by return of post,

FULL-SIZED TISSUE PAPER PATTERNS

of any of the Costumes, (even the largest and most elaborate,) for the nominal cost of
SIXPENCE EACH, POST FREE.

The Novelettes, the humorous sketches, and the Poetry, contained in "THE WORLD OF FASHION," are all by first-class Authors. The Court News and notices of Theatres are authentic and reliable.

On the contrary, many other Journals call themselves Fashion Books, when they only contain a few colored Costumes and wood-cuts, that have been published before in Paris, Brussels, or Berlin, often several months previous to their issue in London. If a Lady wishes a dress suited to be worn in English Society, she can rarely find what she requires, and if she wishes for a pattern, she generally has to pay three or four shillings for it, and even then it is often found defective. Many of these so-called Fashion Journals give a large quantity of paper, often of a cumbersome inconvenient size, filled with third-rate tales, advertisements, and puffs of various tradesmen, who advertise in their pages, or whose wares are offered for sale by their conductors: the money derived from these advertisements &c., being the real object with which such Journals are issued.

These are, in brief terms, the differences between "THE WORLD OF FASHION" and most of its contemporaries: differences which have gained for "THE OLDEST LADIES' MONTHLY MAGAZINE" the high position which it has deservedly enjoyed for more than half a century, and which its Proprietors are determined always to retain by continual improvements, suited to the progressive spirit of the age we live in.

PRICE ONE SHILLING MONTHLY.

LONDON:—SIMPKIN, MARSHALL & CO., 4, STATIONERS' HALL COURT, E. C.

Devere's Paris Model Patterns, Price Sixpence Each, Post Free.

DEVERE'S PARIS MODEL PATTERNS are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A COMPLETE LIST OF DEVERE'S PARIS MODEL PATTERNS ISSUED UP TO JUNE 30th, 1879.

- 1878.
- No. 1.—Marquise Trained Skirt.
 - 2.—Abergeldie Waterproof Cloak, (Improved Ulster style.)
 - 3.—Queen Margherita Tunique.
 - 4.—Louise Robe Princesse.
 - 5.—Valliere Robe Princesse.
 - 6.—Demi-Train Skirt, for morning wear.
 - 7.—Upper Skirt, Tablier and yoke Bodice.
 - 8.—Duchesse Train Skirt, (new square style).
 - 9.—Cyprus Tunique a Plastron.
 - 10.—Corinne Robe Princesse, with train to carry on the arm.
 - 11.—Eva Visite.
 - 12.—Mignon Visite.
 - 13.—Princesse Tunique.
 - 14.—Princesse Dress with Revers.
 - 15.—Young Lady's Dinner Dress.
 - 16.—Dinner Dress, Princesse style.
 - 17.—Polonaise for Ball Dress with revers, & Scarf.
 - 18.—Tunique a Gilet for Ball Dress.
 - 19.—Tunique and draped Plastron for Ball Dress.
 - 20.—Tunique for Dinner Dress.

JANUARY, 1879.

- 21.—The Gainsborough Princesse Dress.
- 22.—Tunique for a Carriage Dress with gilet and Tablier.
- 23.—Close-fitting Pelisse.
- 24.—Child's Ball Dress.
- 25.—Mantean Visite.
- 26.—The Alexander Robe Princesse.
- 27.—Princesse Dress with gilet.
- 28.—Dinner Dress with Plastron.
- 29.—Polonaise and Tablier for Ball Dress.
- 30.—Robe Princesse a Plastron.
- 31.—Ball Dress with long train.
- 32.—Tunique Habit with square opening.
- 33.—Corsage Habit and Tunique for a dinner dress.
- 34.—Duchesse Dress for General Mourning.

FEBRUARY, 1879.

- 35.—Paletot a Gilet.
- 36.—Princesse Dress.
- 37.—Thyra Visite.
- 38.—Princesse Dress for a young lady of 13 years.
- 39.—Elizabeth Costume a Gilet.
- 40.—Tunique Skirt.
- 41.—Dress for a little girl of six years.
- 42.—Polonaise for Ball Dress with square train.
- 43.—Empress Casaque.
- 44.—Gisela Dinner Dress.
- 45.—Polonaise for Dinner Dress.
- 46.—Drapery of Upper Skirt.
- 47.—The Marie Ball Dress.
- 48.—Dress Skirt of walking length.

MARCH, 1879.

- 49.—Bridesmaid's Costume. Polonaise and drapery of skirt.
- 50.—Wedding Dress. Polonaise & draperies.
- 51.—Demi-Saison Pelisse with wide sleeve.
- 52.—Polonaise Princesse, with draped tablier.

- No. 53.—Little Boy's Costume.
- 54.—Abercorn Visiting Costume: Corsage, upper skirt, and drapery.
- 55.—Upper skirt and train. The Dudley Costume.
- 56.—Polonaise a gilet for Ball Dress.
- 57.—Margaretha Upper skirt and straight Tablier.
- 58.—Corsage a revers and upper skirt for Ball Dress.
- 59.—Visite Mantle.
- 60.—Carmen Costume. Corsage and Upper Skirt.
- 61.—Demi-Saison Paletot.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 63.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
- 64.—Robe Princesse for a girl of 9 years old.

APRIL, 1879.

- 65.—The Rosalinda Princesse Tunique.
- 66.—Casaque, Tablier and drapery.
- 67.—Promenade Toilette, Casaque a Gilet, and upper skirt.
- 68.—Cachemire Morning Costume.
- 69.—Edmee Visiting Costume; upper skirt.
- 70.—The Paula Mantelot.
- 71.—Elegant Ball Toilette.
- 72.—Bertha Ball or Dress Dinner Toilette.
- 73.—Dinner Dress with high body.
- 74.—Amelia Promenade Costume with gilet and Princesse Tunique, with train to be carried on the arm.
- 75.—Alexandra Mantle.
- 76.—Corsage and Skirt.
- 77.—Little Miss's Costume, for a child of 7 years.
- 78.—Upper Skirt for a young lady about 14 years.
- 79.—Paletot for a girl of 14.
- 80.—Lady's Riding Habit Train, gored style, without pleats at waist.
- 81.—Lady's Riding Habit Body. N.B.—May be had (A) with plain basque, (B) with gilet, or (C) with pointed waist and short jockey skirt at back.
- 82.—Double-breasted outdoor Jacket for making up in cloth.

MAY, 1879.

- 83.—The Christina Costume.
- 84.—Grosvenor Costume, Corsage and Upper Skirt.
- 85.—The Orleans Costume, Corsage and draperies.
- 86.—Reception Toilette, Corsage & Tunique.
- 87.—Concert Toilette Corsage, Panier and Bouffant.
- 88.—The Irene Costume, Corsage & Scarf.
- 89.—Young lady's Tussore silk dress.
- 90.—The Pourtales Robe Princesse.
- 91.—The Adelaide Visiting Toilette.
- 92.—The Louise Margaret Costume.
- 93.—The Baveno Manteau du Cour.
- 94.—Promenade Dress for a child of 8 years old.
- 95.—The Ella Visite.
- 96.—Lady's Bathing Dress.

JUNE, 1879.

- No. 95.—Travelling Costume, Paletot a gilet, upper skirt and bouffant fig. 1.

JUNE, continued.

- No. 96.—The Bianca Carriage Toilette, Corsage and Tunique, fig. 2.
- 97.—Olivia Toilette, Jacket and upper skirt, fig. 3. Plate 2.
- 98.—The Bernhardt Costume, Panier and Bouffant, fig. 1. The Corsage is given gratis with the Magazine.
- 99.—Greek Costume, Pallium, fig. 2.
- 100.—Sea-side Costume, open Corsage and Tunique, fig. 3. Plate 3.
- 101.—Dinner Dress, Corsage and Train, fig. 1.
- 102.—Concert Toilette, gilet and Manteau de Cour, fig. 2.
- 103.—Reception Toilette, Tunique and Plastron, fig. 3. Plate 4.
- 104.—The Agnes Costume, Corsage a gilet and panier, fig. 1.
- 105.—The Lillian Costume, Cuirasse body and double panier, fig. 2.
- 106.—Little Nellie's Toilette, for a girl of 5 or 6 years old, fig. 3.
- 107.—Walking Costume for a young lady of 11 or 12 years of age, Jacket, Tablier, and bouffant, fig. 4.
- 108.—The Celestine Gilet, No. 6, plate 5. This pattern is given with the Magazine.
- 109.—The Boulogne tunique skirt, "Fishwife" style. Those patterns marked (*) have not been illustrated in our colored plates: they are standard patterns of general utility, added to our list by special request.

NEW FRENCH UNDERLINEN.—1879.

- No. 1A.—Dressing Gown. No. 2A.—Dressing Gown.
- No. 3A.—Train Petticoat. No. 4A.—Petticoat Body.
- No. 5A.—Night Dress. No. 6A.—Petticoat, walking length. No. 7A.—Chemise. No. 8A.—Full Drawers.
- No. 9A.—Flannel Vest.

UNDERLINEN FOR YOUNG LADIES.

- (All cut for Chest measures of 27 inches.)
- No. 10A.—Dressing Gown. No. 11A.—Dressing Jacket. No. 12A.—Petticoat. No. 13A.—Princesse Petticoat. No. 14A.—Petticoat Body. No. 15A.—Drawers. No. 16A.—Flannel Vest. No. 17A.—Flannel Petticoat. No. 18A.—Bathing Costume. No. 19A.—Chemise. No. 20A.—Night Dress.

CHILDREN'S UNDERCLOTHING AND DRESSES.

- (All cut for Chest measure of 20 inches.)
- No. 21A.—Dress. No. 22A.—Frock. No. 23A.—Frock. No. 24A.—Chemise Drawers. No. 25A.—Chemise. No. 26A.—Body Drawers. No. 27A.—Blouse. No. 28A.—Petticoat. No. 29A.—House. No. 30A.—Night Gown. No. 31A.—Chemise. No. 32A.—Drawers.

N.B. The complete set of 12 patterns may be had (post free) for 3s. 6d.

N.B.—This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

** These patterns are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

In ordering a pattern only the number (and letter if any) need be specified.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 666.

JUNE, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS.

It is the duty of every writer on Fashion, to be influenced above all things by a love of truth and by a desire for Progress; everything that militates against them ought to meet with his greatest reprobation. It has lately become a practice with many French Publishers of Fashions to send over to England all their unsold or unsuccessful fashion plates and wood-cuts, which have in some instances been issued six, or even twelve months before in Paris; of course they are always sold at half-price. An English lady purchases them, supposing them to be the latest fashions, has a dress made up, and afterwards finds that the fashions were old, never having expected the fraud she was deceived by, and which we have felt it our duty to expose.

Some French publishers are at present engaged in bringing out fashions that call to mind the French Revolution of 1793. They commenced with the *Directoire* Hat, and are adapting all the ideas of that time to the various articles of modern costume, and thus making ladies' attire more to resemble that of men. This is a degeneracy that always takes place when a Nation ceases to be directed in its taste by its most refined and cultivated minds.

Notwithstanding all these *contretemps*, Fashion still progresses, and we have given in this month's number the latest and newest ideas. Some of our costumes are a little more elaborate than usual; they are intended for Flower Shows, Garden Parties, and for the Races.

We named last month that the dress body with pointed waist was being again introduced; this necessitates a fulness of drapery at the waist, which sometimes assumes the "*panier*" form. *Gilets* are as much worn as ever. *Revers* have not entered so much into our costumes for this month.

Short sleeves are progressing in favor, but, of course, they are far from being universal.

We stated last month we should give in this month's number a modern adaptation of the Greek style of dress; our readers will now be

enabled to judge for themselves how far it is suited to modern requirements. Time may introduce new ideas; the making up is very simple, and it can be worn over any princess robe.

In Mantles there is not much change from those we have given lately—short jackets seem to be coming into favor. People generally expect a hot summer, as this generally succeeds a severe winter. Mantles can be purchased now almost cheaper than they can be made at home. We shall be prepared to give some very handsome ones at the beginning of Autumn.

We have named in our April and May numbers the materials and colors most fashionable. The striped Pekin style continues in great favor.

Morning Dresses are chiefly made of two materials and of two colors; the same may be said of Evening Costumes.

In Bonnets there is no novelty except those we have introduced. The French seem rather unwilling to give up the use of birds or parts of birds.

We have this month given our Bonnet plate *uncolored* at the request of a large number of our subscribers, who say that when they have to make a bonnet to match the dress, the colors on plate 5 are a hindrance to them instead of an assistance.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I think my letter of this month will amuse you. I have been to a Republican *re-union*, and so can say a word or two about their manners and appearance: fortunately for contrast I had been at one given by our own party some days before. There I saw the descendants of that noble race that were guillotined at our first Revolution; at the other I saw the people that had usurped their places. In the first place there was that noble breeding, that amiability and politeness that has made the French Aristocracy famous throughout the civilised world; in the second I saw the opposite of these qualities; a vulgarity of manners, a pretentiousness that is only seen in people who have been suddenly raised above their station. Their toilettes were neither tasty nor new, but I think I had better be silent on this subject.

I shall however, describe a toilette or two that I saw in the *re-union* of our friends. The Comtesse Violette appeared as usual the most elegant, and displayed her usual taste; she wore a princess dress of white *mousseline de laine*, edged by a thick *chicorée* of white silk, and trimmed by three *plissés* of *Dentelle*

Bretagne. The upper skirt was of lace edged by a silk *ruching*, starting from the shoulder (where it was fastened by diamond stars) and forming a Watteau pleat behind; the lace was draped slightly on the hips, and about eighteen inches from the waist it was gathered behind by numerous loops of Pompadour ribbon: the lace was then gracefully draped on the train of the *princesse robe*. In front the dress was cut square, trimmed with *plissés* of lace, Pompadour buttons, and button-holes, which were the only ornaments of the front. This rich simplicity enhanced the beauty of the fair wearer.

Now to please your sister, and in answer to her reasonable letter, I will say a few words for her. You are quite right, my dear, to think that were we to follow fashion very closely, our pin-money would never suffice. You say that we French Ladies are always more elegantly dressed than you are, and you ask me our secret. It is no secret at all. In England you generally buy very expensive dresses, you have many at a time, and you have them for many years. We, on the contrary, have few dresses at a time, and of less handsome materials, but always very stylishly made up. Now, if we have old dresses, we try to combine two in one, or by buying some fashionable material we use our old dress for the foundation of the new one; a few ribbons of both colors, a handsome *cravate*, and you have a new toilette, stylish and inexpensive: if you have a good dress-maker, she will never object to make it up for you. In answer to your other question, I say you need not make your dresses exactly like those represented in the Magazine: if you find some too elaborate, you can omit some of the draperies, you can also change the colors to suit your taste. If it is a black silk dress that you require, you will have only to choose the dress you like best, send for the pattern, add up all the quantities of the different materials, and order the total quantity in black silk.

COMTESSE DE B—.

Description Of the Plates of Costumes.

* * * Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The number in brackets, preceeding the description of each figure, is the number of the Costume in our list of full-sized patterns.

* * * The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(95).—Travelling Costume of grey *Cachemire de l'Inde* and *Pekin*. The Jacket is opened *en A* behind, and is trimmed by a *plissé* of *Pekin*: in front is a *revers* of grey *Cachemire*. Two broad bands of *Pekin* cross the *tablier*, which is fastened behind under the *pouf*. A band of *Pekin* edges the deep flounce at bottom of skirt. 9 yds. *Cachemire de l'Inde*; 2½ yds. *Pekin*; 24 buttons.

Fig. 2.—(96).—The Bianca Carriage or Garden party Toilette of *vieil-or* silk and dark blue and *Fantaisie* silk. The body, of *Fantaisie* silk, is opened in front and pointed front and back. The over-skirt is of dark blue, looped up twice on each side by a rosette of ribbon or by jewels, and edged by a cord. At back the skirt forms a large and deep box pleat, a wide band trims

the front and bottom of skirt. It will require 7½ yds. *vieil-or* silk; 4 yds. dark blue silk; 3½ yds. *Fantaisie* silk; 9 buttons; 5 yds. cord; 4 yds. blue ribbon.

Fig. 3.—(97).—The Olivia Promenade Toilette of pale green figured silk, and striped satin gauze. The Jacket is ornamented in front by a *gilet*, at back it forms a loop; a drapery of gauze is slightly gathered in front, it passes under the Jacket and through the loop of the jacket behind. The upper part of skirt is of silk cut in vandykes and trimmed by rosettes, the bottom of skirt is formed of a long *plissé* of gauze, edged by two small flounces of silk. The back forms 4 puffings of green silk. Quantity required: 8 yds. green silk; 6 yds. gauze; 6 yds. ribbon; 12 buttons.

PLATE THE SECOND.

Fig. 1.—(98).—The Bernhardt Promenade Costume of black silk, and light buff silk gauze. The *cuirasse* body opens behind *en A*, and the opening is filled up with gauze. The drapery is slightly *bouillonnée*, is edged by fringe all round, and fastens at back under the top loop, which can be made of gauze or of black silk like the second loop. The front of skirt is *plissé*, and edged by a fringe; the train is plain and trimmed by a *ruche*. 14 yds. black silk; 4 yds. gauze; 4 yds. fringe; 12 buttons.

The full-sized pattern of the Corsage is given with our present number.

Fig. 2.—(99).—Greek Costume. This toilette is made of white *foulard* over a blue silk *princesse* dress. It is well suited for an indoor dress, its simplicity and grace will make it a very great favorite among tall and well made ladies. Any *princesse* dress which is rather faded or slightly soiled will look quite fresh again with the "Pallium" worn over it. We have seen the Pallium made of white China crepe, and it was exceedingly elegant, the folds were exquisite. White *cachemire de l'Inde*, or *mousseline de laine*, can also be used with advantage; the toilette can be made in all colors. Mme. Depret has one in black *Cachemire*, trimmed with a light colored *galon* of a Greek pattern, which looks very charming and well-suited for a slight figure. Our full-sized pattern is very carefully arranged, so that the material need not be much cut, and thus will be of use for future purposes. The beauty of the Pallium consists in the elegance of the looping up of the folds and of the material. The short sleeves can be looped on the shoulders with jewels or buttons. It will require:—13 yds. blue silk; 7½ yds. foulard 22 inches wide; 4½ yds. fringe; 7 yds. *galon*; 24 buttons.

Fig. 3.—(100).—Sea-side Costume for Summer, of *Bége* and brown woollen materials. This simple and classic toilette is being ordered in great numbers by ladies going to the sea-side: it can be made with either woollen or washing materials. The upper skirt and corsage are in one single piece, trimmed to imitate a Jacket. The body is cut square both at front and back,

and a muslin or lace chemisette is worn with it: the front of skirt opens upon a *plissé* petticoat; five large pleats give fullness to the back, the pleats are let in and fasten under the *galon*. Quantities required:—7 yds. *Bége* for tunic; 10 yds. brown material for the *plissé* petticoat, $\frac{1}{2}$ yd. high all round; (to make a handsome *plissé*, 4 times the width of the petticoat must be allowed), 7 yds. *galon*; 8 tassels.

PLATE THE THIRD.

Fig. 1.—(101).—Dinner Dress of light buff satin, and green brocade. The body is *decollé*, is trimmed by lace, and is pointed front and back: the skirt is short and plain, trimmed only by gold embroidery. The train, which starts from the waist, is looped up three times, the first and second time by jewels, the third by numerous loops. It will take:—7 yds. buff satin; 6 yds. green brocade; 2 yds. ribbon.

Fig. 2.—(102).—Concert Toilette of *vieil-or* silk, brocade and blue silk. The "*manteau de cour*" of *vieil-or* silk, is trimmed by a ruching, looped up at sides by foliage, and slightly *bouffant* at back. At the top of the *gilet* is a *plissé* of *vieil-or*. The tablier is of *foulard*, it is slightly *bouillonné* and edged by a garland of foliage: the same trimming on the sleeves, neck and sides of *gilet*. 10 yds. *vieil-or* silk; 2 yds. blue silk; $3\frac{1}{2}$ yds. foliage; 2 yds. *foulard*; 24 buttons.

Fig. 3.—(103).—Reception toilette of Nacaracat brocade, Nacaracat silk and pink silk. This toilette is very easy to execute. The tunic is buttoned down to the bottom: it is made of brocade with a pink silk *plastron*: the back is slightly *bouffant*. The pink *plissé* petticoat is elegantly made with *biais* bands of Nacaracat silk, intermixed with the *plissés*. 4 yds. brocade; 8 yds. pink silk; 4 yds. darker shaded silk; 3 yds. ribbon.

PLATE THE FOURTH.

Fig. 1.—(104).—The Agnes Promenade Toilette of Chesnut silk and *Crépon de Lahore*. The *Cuirasse* is plain at back, and trimmed in front by a *plastron* of silk. The draperies and front band are of *crepon de Lahore*. The *plissé* skirt and train of chesnut silk. This toilette is very lady-like and elegant. 11 yds. Chesnut silk; $2\frac{1}{2}$ yds. *Crépon de Lahore* 47 inches wide; 18 buttons; 3 yds. ribbon.

Fig. 2.—(105).—The Lilian Promenade Costume of Pompadour *foulard*, trimmed with buff lace of two shades. The *Cuirasse* is separated from the skirt; lace sewn point to point simulates the *gilet*. The front of skirt is ornamented by two draperies edged with lace, and caught up with the *pouf* at back; the skirt is trimmed by two machine *plissé* flounces. This costume is very becoming and will be very elegant for flower shows, or garden parties. 16 yds. *foulard*; 10 yds. lace; 18 buttons.

Fig. 3.—(106).—Nellie's garden toilette of mauve silk and brocade. This Princesse Cos-

tume is very light and stylish for a little girl. $1\frac{1}{2}$ yds. brocade; 4 yds. silk; 18 buttons; and 1 yd. ribbon, are all that is required to make it.

Fig. 4.—(107).—Young Lady's walking Costume, of steel-colored Pekin trimmed with buff brocade. The Jacket is made with *revers* and *gilet*. The tablier is slightly draped in front, and a little *bouffant* at back. The *plissé* of the skirt is, like the tunic, edged by *biais* bands of brocade. It will require 10 yds. Pekin; 3 yds. buff brocade; 24 buttons.

PLATE THE FIFTH.

No. 1. CHAPEAU of black straw or chip. The back of the brim is turned up, and the crown, which is tapering in shape, is enclosed by a garland of large full-blown roses of mixed colors, with buds and thick foliage, mingled with small dark berries: at the right side of crown, placed very near to the back, is a bird with plumage of a bluish tint.

No. 2. CRAVATE for the front of the neck; it is composed of white *lisse* or muslin, edged by very narrow lace and forming a double row of spiral folds, which start from a sort of *eventail* enclosing a knot of blue ribbon.

No. 3. BONNET of straw trimmed by ostrich feathers and silk of the same color: the back of the brim is very narrow; and the crown is encircled by a draped band of the silk, crossed obliquely at the right side by a knot of scarlet silk: the feathers are two in number, and start from a knot of crimson silk at the left side, near the front: they are arranged to fall across the front of brim and of crown: the strings are of ribbon of the same color.

No. 4. BONNET of straw, having the front and sides of the brim turned up, and lined with black velvet. Two straw-colored ostrich feathers enclose the crown, one feather-end drooping at the back: the inside of front is ornamented by a spray of flowers and foliage, from which starts a third feather that is carried up to the crown.

No. 5. BONNET of black silk; the edge of the brim is turned up all round, and is ornamented by a beading of bright jet; the front is trimmed by a spreading tuft of dark blue cock's feathers, touched with gold; on the top of crown is a puffing of black lace which also forms a lappet at the back, and is accompanied by a spray of yellow flowers. The strings are of black silk.

No. 6.—(108.) CELESTINE GILET of striped Pekin, to be worn over a plain dress for evening or for the theatre. The *gilet* closes in the centre of front, where it is finished at each edge by a double frill of white lace, flanked by a band of narrow vandyked lace put on flat: a double row of lace is continued along the bottom edge and forms an upright frill round the neck.

We give the full-sized pattern with our present number.

No. 7. HAT of dove-colored straw: the crown is shallow and is enclosed by a thick garland of green moss; the front and right side are ornamented by two large tufts of full-blown dandelion-heads, of the same color as the hat: the inside is trimmed at front and sides by a garland of green moss, accompanied in front by a full-blown rose.

No. 8. ORNAMENT for the front of the neck: it is composed of *filé* muslin edged by very narrow lace, and forming spiral folds starting from a draped knot of pink silk.

No. 9. HAT of white chip: the brim is bound and lined by black velvet and is turned up at the back, showing a group of bows and ends of white ribbon. The hat is trimmed by a garland of green moss, accompanied by three small brown birds and by several full-blown roses, with buds and foliage.

COLEMARSH MILL.

By G. EWART FLEMING.

CHAPTER XV.

RETROSPECTIVE.

Yes, the secret service of the law had been upon the track of murder, and had hunted down Gilbert Armstrong.

The immediate causes of this dread discovery may be summed up for the information of the reader as follows:—

When Wilfred North sought to decoy Milicent from her home, under a promise of marriage, his intentions were confided to one person only, namely, William Best, his valet, a man who had accompanied him in his continental rambles, and had played the *Leporello* to Wilfred North's *Don Juan* more than once before. This man's share in the present proceeding was but a small one, being merely to throw curious enquirers off the scent of his master's whereabouts, by stating that he had gone abroad alone on a short sketching tour.

This story having been previously told to Sir Guy North by his son, and Wilfred having, moreover, taken leave of his father on the evening he met Milicent in Crowhurst Lane, no doubt entered the baronet's mind that his son was across the channel on one of the wild trips of which the particulars were best left unenquired after.

"A chip of the old block," was often said of Sir Guy's only son, for the Norths had had much scandal cast up to them in the olden as in the present time.

But let it here be noticed that Wilfred North's own deceit, the lie he told his father concerning his movements, was the cause that he lay so long in a nameless, unhallowed grave. Had he not taken pains, likewise, to arrange that Best should continue the deceit, enquiries would have been made earlier for him, and the truth would have been sooner brought to light.

My reader, I asked you to remember, when Wilfred North's hour came, what path, and to what end, he had been treading, when evil met him sudden and awful in the way. He provoked his fate by stepping from the narrow road of rectitude and manly honour, to blight the life of an ignorant girl, whose chief crime was that of loving him too well. Had he been brave enough to subdue his violent passion, to leave the dangerous neighbourhood of that girlish presence, to call honour and honesty

to his aid, to protect himself beneath the *ægis* of the traditions of the best of his class, his young life had been spared—but, my reader, in thinking of the fate of Wilfred North, I can only remember those words which fell from inspired lips in days when earth was younger—

"Evil shall hunt the violent man to overthrow him."

A day or two after Milicent's vigil in the garden, that chill October night, Best met Gilbert Armstrong in Beaminster, the county town which was equi-distant eight miles from Cleethorpe and Colemarsh, and, in the course of a short conversation, the valet remarked that Mr. Wilfred was "off again" on one of his sketching tours.

Gilbert Armstrong had grown very white, and this emotion Best attributed to the loss of his sweetheart, for Gilbert's passion for Milicent Gray was locally notorious. That night Gilbert made his second offer to the girl for whose sake he had so deeply sinned.

Best did not return that day to Cleethorpe, but departed into Yorkshire on a visit to his relations, his master having desired him to take a holiday during his own period of seclusion.

What would have ultimately been the fate of the unhappy victim of Wilfred North's plans, had not they been so awfully frustrated, we cannot guess; but brief, indeed, would have been the time that her charms would have held her lover bound to her only. At any rate, Best was to remain as long as he wished in Yorkshire, and was, when he returned to Cleethorpe, to hold himself in readiness to join his master in London when summoned.

The valet's holiday in the sporting county passed too quickly and pleasantly for him to trouble about his absent master, but at the end of three weeks, hearing nothing from Wilfred, he departed for Cleethorpe.

About a week after his return, he was in Colemarsh on some business of his own, and having missed his train at the station, he set out to walk to Gainsby, where he had the chance of reaching Cleethorpe by another line. The road to Gainsby lay past Mrs. Gray's cottage, past the mill, and past the lodge-gates of Colemarsh Hall. It was the same road taken by Wilfred North on the fatal night of October the 18th, when he returned to the Hall for his pocket-book.

The valet walked out of Colemarsh at a good, swift trot, and was soon nearing the cottage. He turned curiously to look at the home he thought so desolate, and, to his utter

astonishment, the girl he fancied living in guilty happiness miles away, stood white and worn-looking by the window.

She did not see him, and he hurried past the cottage with a strange fear springing in his mind.

"So soon!" he thought; "has he tired of her so soon? And if so, why has he not sent for me?"

He walked on, debating what this might mean. He passed the mill, where Gilbert's men were hard at work, and where Susan Marks' hard, homely face peered through the diamonded-paned casement she was polishing.

Still on, the dread growing up in his mind that all was not well, and with a sudden sickening remembrance of Gilbert Armstrong's white face that market day at Beaminster, until he came to the lodge-gates which ended the avenue of Colemarsh Hall.

"I will see Sir Guy," he said to himself, "and, if he has heard nothing of his son, I will make a clean breast of the whole matter, for I don't like the look of it."

So Best went up to the Hall, and, on finding that the baronet had had no news of Mr. Wilfred, he did make a clean breast of it, the result of which was that both he and Sir Guy went to London. Their enquiries there proved fruitless, and they returned to Colemarsh accompanied by two detectives from Scotland Yard.

Then began the forging of that chain which was flung round Gilbert Armstrong on his wedding-day.

Mr. Griffith, the chief detective, conducted his enquiries with rare skill, and although Gilbert knew that vague rumours were afloat concerning Wilfred North, he heard nothing which led him to consider himself suspected.

A small shopkeeper in Colemarsh, without knowing the importance of his remark, told Mr. Griffith that he met Wilfred North about half-past ten on the night in question, between Colemarsh and the mill, and that Mr. Wilfred, in giving him good-night, said he was going to the Hall, and should go abroad the next day.

But Wilfred North had never reached Colemarsh Hall to find his pocket-book, which was accidentally discovered to have fallen behind a cabinet in the room where he had partaken of his *tête-a-tête* dinner with his father.

It contained money in notes and gold, and a few blank cheques, being, indeed, the provision he had made for that stolen happiness he so guiltily sought to possess.

Mr. Griffith said little, but his thoughts were

golden, and from the time of the discovery of the pocket-book an invisible *cordon* was drawn round Gilbert Armstrong, his house, and his belongings. If he went to market, Mr. Griffith or his subordinate had business in Beaminster. If he rode to distant farms to fulfil the duties of his calling, he was sure to meet one or other of these men by the way.

But Gilbert Armstrong's eyes were holden, so that he could not see the net which was daily and hourly drawing closer about his devoted footsteps.

A fellow-magistrate of Sir Guy North had been admitted to the secret, and he had granted one warrant to arrest the doomed man, and another for searching his house and premises.

Mr. Griffith wrote the letter to Milicent, hoping it would reach her hands in time to prevent the ceremony, and thus enable her to give such evidence as might strengthen the case. This manœuvre having, as we know, proved useless, through the letter having been overlooked, Mr. Griffith's subordinate had orders to arrest Gilbert Armstrong at the door of the carriage, which was to convey him on the first stage of his honeymoon. The arrest took place as we have seen, at the Hall, and while the events were proceeding there which we have described, two policemen from Beaminster, superintended by Squire Towers, the magistrate, were searching the house and grounds of Colemarsh Mill.

CHAPTER XVI.

GILBERT ARMSTRONG SPEAKS.

"I arrest you, Gilbert Armstrong, for the murder of Mr. Wilfred North."

There was a faint cry from Milicent, but Sir Guy drew her from the grasp of the doomed man, upon whose wrists the handcuffs were speedily fastened. Not one word did the unhappy man speak in answer to the charge, but his gaze, wild with misery, followed his wife to the seat by a distant window, whither Sir Guy led her.

As the baronet turned to join the strange group by the side of the fireplace, a loud ring resounded through the house, and, after a few seconds of agonizing delay, Squire Towers, with the two Beaminster policemen, entered the room.

Sir Guy walked up quickly to his friend, and with anguished eyes asked the question his tongue could not frame.

"My dear old fellow," said the hearty squire, "bear up, do your duty as a man, as a

father, as an Englishman. We have found——"

Squire Towers could not complete the sentence, and for a few minutes the silence in the room was broken not only by a woman's weeping, but by the strong short sobs of overwrought men. The prisoner's face was turned away from them all, as he stood bound, by the marble mantel-piece, with the haunting eyes of the man he had murdered looking down from the canvas of the picture.

Mr. Griffith then commenced to question the policemen. Their search in the house had been fruitless; and so had been their interrogation of frightened Susan Marks. The only admission of value which they could wring from her was, that she had not seen the overcoat which her master usually wore since "one evening in the autumn."

I will not drag my readers through all the details which these men gave of their search; it had been a long and painful one, but was rewarded at last.

Under a piece of ground, newly reclaimed from waste, and sown with winter salad, these men had found the awful Thing they sought.

Then they showed the dead man's ring, his watch and chain, they described the raiment which still girded *that* which had once been a man, that now nameless thing which had been handsome, dashing, sinful Wilfred North, and which they had left as yet in its nameless grave, guarded by Gilbert's workmen, transformed for the time being into special constables for the safety of those awful remains.

And they had found more!

In one corner of that dreadful grave, they came upon a garment rolled up into a tight bundle, which they now produced. Hearing this, the prisoner looked up for the first time. The policemen unrolled the garment before Sir Guy, Squire Towers, and the detective. It was a man's overcoat, of serviceable dark cloth, firm and strong; such a garment as men don with the first approach of wintry cold.

I say it was an overcoat. I should say, rather, it *had been*, for it was now in tatters. The sleeves were hanging loose, the collar was torn off and hung by a single thread, and a long rent disfigured the back. It had the appearance of having been violently rent in a deadly struggle.

The sight of this coat enraged Sir Guy North, showing, as it did, how dearly his only son had sold his young life. He strode up to the prisoner, followed by Squire Towers and Mr. Griffith.

"Villian!" he thundered. "Assassin! Coward!" and then stopped, overpowered with rage and grief.

Gilbert Armstrong lifted his head, and looked full into the face of the infuriated old man.

"Let me speak, Sir Guy North," he said. "I am ready to confess all."

The detective in whose charge he was would have warned him in the usual manner, but he interrupted the set speech.

"Let me speak," he said again; "let me tell this old man why I slew his son."

The detectives' note-books came out; Sir Guy, his brief passion over, subsided into a chair and covered his face with his hands. Millicent had crept closer, and now sat behind Squire Towers, hidden from her husband's view, had he looked that way, by that gentleman's burly figure.

But Gilbert Armstrong did not look at his wife. He would not unnerve himself for what he had to say by weakly turning towards that beautiful, fatal face, which had cost him so awfully dear, and which was lost to him for ever in the one moment of possession.

"Sir Guy," he said, and his voice, though very low in tone, was steady. "Sir Guy, the grave has given up its dead, and I stand convicted—not attempting a denial—of the murder of your son. I killed him, not by accident, not in passion, but deliberately, and with a forelaid purpose. I killed him because he deserved to die."

"Silence, man!" said Sir Guy, looking up hastily. "Wilfred North was the best, the bravest——" Here the old man's voice broke down in tears.

Gilbert went on in a cold, hard tone:—

"To you, Sir Guy, he may have been all this, and more, with that I have nothing to do. But he dealt like a villian with that girl yonder, he tried to ruin the woman whom I have loved from her childhood. I watched him months ago, I saw the beginning of his scheme when her beauty caught his fancy at the birthday *fête*. I marked their stolen meetings, and at last, I heard him on that night urge her, against her better judgment as I believe, to leave her home with him in the dead of the night, to fly for his sake beyond the pale of respectability, and over the bounds of maidenly virtue. I heard him press her to go with him, pleading as only his false tongue could plead, using language that would never come to my lips though I loved her more than my own soul. Was I to let her go to ruin?"

Was I to suffer this one woman whom I loved to fall into the hands of a heartless scoundrel? No, a thousand times, No. And if I warned her, if I spoke to her mother, and prevented her flight, would she have turned to me with love in her heart for that kind deed, think you?"

His listeners shrank at the condensed bitterness of his tone, but they did not interrupt him.

"No! thought I, I will kill him, earth shall be cumbered no longer with this destroyer of men's and women's peace. I will slay him before his evil designs bear fruit. I heard him say he must call at the Vicarage before he returned here for his pocket-book. This gave me time to be on the road before him. He came up to where I waited for him, a strain of some French foolery on his idle, wicked lips. I met him, I threw myself on him, I strangled him as I would have strangled a weazel that I found in my poultry-yard. He deserved no better fate than such vermin get, he who wandered round my dove-cot, and sought first to bruise and break, then to slay the pure white dove who was fascinated by his wiles. In every closer pressure of my hands on his throat, I felt that I was ridding the world of a curse to peace and virtue. He struggled with me, he fought for his life, he tore my coat from my back, but the grasp of righteous hate never relaxed, and in five minutes from the time I met him near my own gate, Wilfred North lay a corpse before me."

"Did he not cry out?" said Squire Towers.

Gilbert Armstrong raised his lean, strong hands, and significantly spread out his firm, long fingers.

Milicent shuddered, and so did Sir Guy.

"And then?" said Squire Towers.

"And then," said Gilbert Armstrong fiercely, "I remembered that I had said, A NORTH SHALL ONLY HAVE AS MUCH OF MY LAND AS WILL MAKE HIM A GRAVE, so I gave him that."

"Good heavens!" said the squire, recoiling; "cruel, unhappy man, and can you say this now to your victim's father?"

But a silent mood had fallen again on the prisoner, and he refused to reply. Indeed, there was no need of further confession.

Sir Guy North gave orders that a dog-cart should be prepared to take the policemen, one detective, and the prisoner to Beaminster, and also desired the brougham to be in readiness to take Squire Towers, Mr. Griffiths, and himself thither also.

He then left the room with his friend to give

more solemn directions to his male servants concerning *that* which remained of Wilfred North, *that* which yet lay, guarded by the murderer's workmen, in the lately-dug patch of ground by the woodhouse at Colemarsh Mill.

CHAPTER XVII.

CONCLUSION.

I have little more to add to this sad story of man's unbridled passions, woman's fatal weakness.

A strange torpor of spirit came over Milicent Armstrong from the time that her husband was removed from Colemarsh Hall guarded by the policemen, a numbness broken occasionally by wild bursts of sorrow for her murdered lover.

During the progress of the trial the name of her husband was never spoken either by herself, or to her by her mother, and the few faithful friends who, including Susan Marks, rallied round the unhappy girl in the hour of her trial.

But when sentence of death was passed upon Gilbert Armstrong, a change came over her. She grew very still and quiet, she spoke calmly of her husband, and at last, two days before that fatal one of doom, she asked her mother to take her to Beaminster.

Her wish was complied with, and, on the day before he suffered the extreme penalty of the law, Milicent Armstrong had a long interview with the man who had loved "not wisely, but too well," he who was her husband only in name, and who had loaded his soul with earth's blackest crime for the sake of the love which was never his.

Of the particulars of that interview Milicent Armstrong never spoke. All that was said, confessed, mourned, aye, and perhaps forgiven, in that condemned cell, was known but to themselves, the gaoler who was in attendance, and God—of whom let us here say reverently, "*He judgeth not as man judgeth.*"

The vicar of Colemarsh, who was the trustee of Milicent's marriage-settlement, and her mother's little income, was a good friend to the stricken girl in this troublous time. By his aid, a comfortable home was found, far away from the scene of her sorrows, to which she retired with her mother, and with Susan Marks, who begged to be taken as their servant.

A faithful friend she proved, and it was her hand which smoothed the broken-hearted girl's dying pillow, when, like a crushed lily, she died

on her mother's breast, a year or two after.

Colemarsh Mill is empty, as I have said. It passed with the rest of Gilbert Armstrong's property to the Crown, and no one has been adventurous enough to commence business again in such an ill-omened spot.

The swift Cole still glides by the empty mill and the silent wheel, but I think the shadow of Gilbert Armstrong's passion and his crime will brood over the old place while one stone is left upon another.

(Conclusion.)

Reviews.

THE HOUSE SURGEON, or THE DOCTOR AT HOME. 10th Edition, 6d. Accident Insurance Co. (Limited.)

This useful little volume, the value of which is proved by its having reached a tenth edition, should be in every home. The work of a practical man, the late Mr. Alfred Smee, Surgeon to the Bank of England, and other institutions, the contents are in themselves eminently practical, and cannot fail to prove of service to a careful reader. In these times of hurry and bustle, accidents are constantly occurring around us, and it is a great boon to have at hand such a guide as "THE HOUSE SURGEON" to consult in cases of emergency. The subjects are those upon which such hints are oftenest needed, and are expressed with most praiseworthy clearness, being accompanied with various illustrations.

THE WANZER PLEATING MACHINE.

This useful and elegant adjunct to dressmaking which was introduced by the Wanzer Sewing Machine Co., has met with universal approval. We have recommended it to a number of our Subscribers, and have received in reply not a few letters testifying to its useful completeness. It affords us great pleasure to give a personal testimony to the merits of the Machine, which is as simple to work as it is highly finished in mechanism, and now that pleating is so universally worn, no dressmaker or private family should be without one of Wanzer's Pleating Machines.—ED.

REAL GOOD BREEDING.—If every individual member of society were as well-bred at heart and in mind as in outward action, there would be an end to the outcry about the falseness of the fashionable world. Polite phrases of the most stereotyped kind are sometimes heartfelt and genuine: and the desire to make your neighbours or guests happy or comfortable should be felt strongly, and the expression of that desire is assuredly harmless. The person who simply shams the kind feeling, and expresses the contrary in your absence, is certainly not well-bred; and there is no doubt that the truest courtesy is that of the heart, and innate. The sort of chivalrous feeling for the weak that is handed down to us from the earliest periods is the mainspring of much of what is called good breeding.

** The "SOCIAL SKETCHES" by H. S., will be continued in our July Number.

IN THE FURNACE.

Thou passest through the fire, my heart,
God's furnace of refining grief;
The cruel flames around thee leap.
They rise and fall, they curl and creep.
Pray God their work be brief.

The fire is fierce and hot, my heart:
It hungers for thine hoarded gold,
It thirsts to drink thy bitter tears.
It strives to clutch the hopes and fears
Thy inmost life doth hold.

Fear not to feed the flame, my heart.
With all thy gold stored up so long;
The fire of woe doth not destroy,
But purifies from all alloy.
And perfect makes and strong.

Thou art not there alone, my heart,
Good angels go before, behind;
For cheer and counselling, whose wings
Do make with holy winnowings
A moist and whistling wind.

And One is sitting near, my heart,
For ever bending down to see
Thy molten gold, thy humbled will,
Thy strength to suffer, lying still,
Whose look doth comfort thee.

He waits with patience, oh! my heart,
He bore himself that crucial heat:
He stills thy trembling, makes thee strong,
Decides thy trial short or long,
And counts thine every beat.

And when He sees on thee, my heart,
His perfect image, mirrored plain
(It may be in a little while),
Himself shall draw thee with a smile,
From out the fires of pain.

H. S.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure; measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given to these Patterns.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

BERNHARDT CORSAGE.

Our first pattern is the BERNHARDT CORSAGE A GILET as illustrated on the first figure of plate 2 and by the back view on plate 2a. This pattern is for a lady of good figure, measuring 34½ inches round the chest. It consists of five pieces:—Gilet, front, sidepiece, back, and sleeve. The Panier and under skirt necessary to complete this pattern may be obtained by enclosing 6 stamps to the Editors, 1, Kelso Place, Kensington, London, W.

CELESTINE GILET.

Our second pattern, which is marked by one round hole, is the CELESTINE GILET, to be worn for evening or the theatre over another dress. The shape and manner of trimming are shown by No. 108 of our fifth plate. It may be made in muslin, silk, lace, or in "pekin" as shown on plate 5, or may be formed of bands of insertion. If made of a striped material or insertion, there must be a seam on the shoulder as shown by the pricked line. By making this shoulder seam, the stripes can be arranged to run straight down the middle of front, and the middle of back.

The Court and High Life.

Her Most Gracious Majesty the Queen has remained with Princess Beatrice at Windsor Castle, during the month, but Her Majesty went twice to London, once to pay a visit of condolence to the Dowager Duchess of Roxburghe, and the second time to hold two Drawing Rooms, one on May 6th, and one on May 8th.

On the 12th May Her Majesty received the gratifying intelligence of the birth of her first great grandchild, the Hereditary Princess of Saxe-Meiningen (Princess Charlotte of Prussia) having given birth to a daughter.

Their Royal Highnesses the Prince and Princess of Wales with their three daughters are at Marlborough House. It is expected that the Prince of Wales will visit the Australian Exhibition, though it is not likely that he will be present at the opening of it.

The Duke and Duchess of Edinburgh with their youthful family are staying at Clarence House for the season.

Her Imperial Majesty the Empress of Germany has been to Windsor, on a visit to Queen Victoria.

His Royal Highness the Crown Prince of Denmark visited the Prince and Princess of Wales at Marlborough House during the month.

The two Drawing Rooms above-named were remarkable for the lavish display of grace and beauty assembled, and also for the rich and lovely toilettes of the fair wearers. There was a very large attendance on each occasion, and a great number of presentations, many of the ladies being brides.

It is stated that arrangements are pending for a marriage between the Prince Imperial of Austro-Hungary and the Infanta Marie del Pilar, eldest daughter of the ex-Queen Isabella of Spain.

The untimely death of the Princess Christina de Montpensier, following so shortly upon that of her younger sister Queen Mercedes, has cast a great gloom over the Court of Spain; but it is stated that arrangements are finally made for the marriage in September of King Alfonso and the Archduchess Marie Christina of Austria.

A very splendid marriage took place on the 8th of May, at St. George's Church, Campden Hill, Kensington, between Lord George Campbell, fourth son of the Duke of Argyll, K. T., and Miss Sybil Alexander, daughter of the late James B. Alexander, Esq., of Bryanston-square. The ceremony took place at 3 p. m. by special license. The bride wore ivory-white satin trimmed with Brussels lace and orange blossoms and myrtle, with wreath of the same. The seven bridesmaids were attired in cream-white silk, with tunics of white *broché*, and hats to match. A very large and fashionable circle of friends witnessed the ceremony. Lord and Lady George Campbell spent the early part of the honeymoon at Sion House, Isleworth, the seat of the Duke of Northumberland.

The marriage of Rev. W. H. Williams, vicar of Bodelwyddan, and second son of the late Sir Hugh Williams of Bodelwyddan, Flintshire, and Miss Alice Monckton, took place at Stretton Church.

Mr. and Lady Anne Blunt arrived at Bagdad on March 6th from Hayel in Central Arabia, where they have been the guests of the Emir Mohammed Ibrahim Rashid during the winter. They are now paying visits in Persia, and will spend the summer in Simla.

The Opera & Theatres.

THE ROYAL ITALIAN OPERA.

The promises contained in Mr. Gye's attractive prospectus are being more than fulfilled. During the month of May lovers of music have been delighted in turn, by Mdme. Patti's brilliant vocalisation in *Dinorah*, *Faust* and *Don Giovanni*; by Mlle. Heilbron in *Lohengrin*; Mlle. Trolia in *Dei Freischütz*; by Mlle. Schalchi in *Le Prophete*, and by other favorite operas performed in faultless style.

HER MAJESTY'S.

The operatic season at this house has opened very brilliantly. Mdme. Christine Nilsson has been indisposed, but will shortly appear. *La Sonnambula* and *Rigoletto* brought forward Mdme. Etelka Gerster, while the lovers of Beethoven have had the pleasure of hearing Mdme. E. Pappenhien as Leonora in *Fidelio*.

THE HAYMARKET.

The very successful play *The Crisis* has been revived by special request, with Miss Eastlake, Miss Louise Moodie and Mrs. John Wood in their original characters, supported by Messrs. Howe, Terriss, Kelly, and Fisher, Junr. The scenery is very artistic, and it is unnecessary to mention the acting after naming so strong a cast as the above.

THE ADELPHI.

At this house *The School for Scandal* has been played on alternate nights with *The Hunchback*, Miss Neilson sustaining the principal character at each performance. The clever Miss Bella Pateman has appeared as *Lady Sneerwell*, Mrs. A. Mellon as *Mrs. Candour*, and Miss Lydia Foote as *Maria* in the former play, thus rendering the cast complete. The acting of Messrs Henry Neville and Herman Vezin as *Charles* and *Joseph Surface* is above praise, and the parts of *Sir Peter Teazle*, *Benjamin Backbite*, and *Sir Harry Bumper*, are admirably rendered by Messrs. Flockton, E. Compton, and J. H. Celli.

THE LYCEUM.

Mr. Henry Irving is to be congratulated on the genuine success which attends his production of *The Lady of Lyons*. *Claude Melnotte*, in the hands of the great tragedian, becomes a greater hero than ever, and the rich blank verse of England's great author comes to refined ears with a new charm and music, when they hear Mr. Henry Irving describe that dream-home to which he knew he could never lead his proud, deceived bride. Miss Ellen Terry is charming as *Pauline*, and the rest of the company are excellent in their several parts. *Hamlet* is represented on Wednesday evenings, and there is a morning performance each Saturday.

THE PRINCESS'S.

After a long and most successful run, Mr. C. Reade's powerful drama *It's Never Too Late to Mend* is to be withdrawn to make room for a new piece from the same fearless and prolific pen. The new drama is to be produced on June 2nd. It is adapted from the French play *L'Assomoir*, and is entitled *Drink*. We are confident that we may predict for it that hearty reception and genuine continued success which the endeavours of Messrs. Walter Gooch and Charles Reade, as manager and writer respectively, deserve.

THE OLYMPIC.

The Mlle. Beatrice Company, under the direction of Mr. Frank Harvey, have made a great success in *Married not Mated*.

A lady wishes to know of a really good French dressmaker who would make up ladies' own materials, with moderate charges, and can give a reference to some lady.—Address by letter only, Mrs. R., care of Louis Devers & Co., 1, Kelso Place, Kensington, London, W.

Correspondence.

RULES.

I. All letters must be addressed to the EDITOR, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given, the initials of name will be prefixed to the answer.

IV. MSS. must always be accompanied by stamps for return, if found ineligible.

TO COUNTRY SUBSCRIBERS, who experience difficulty in obtaining the "World of Fashion." The Magazine will be posted free to any address, on the last day of each month, for 12s. a year. The P. O. O should be made payable to the Publishers, or to Louis Devore & Co. 1, Kelso Place, Kensington, London, W. To ensure safety in transmission, it is better to ask the Postmaster to "CROSS" the Order, so that it can only be paid through a Banker. Single copies will be sent post free, on receipt of 13 stamps.

MISS LOCKWOOD of Clayton West, writes:—

"I have been a subscriber to the World of Fashion for 24 years, and my experience is that it is by far the best book that is published. The patterns are a reality, a perfect fit for a good figure. I can easily alter them to what I want: while the patterns contained in other books, are a lot of useless paper. Please to send me patterns 69 and 70. P.S.—You are at liberty to use my name in printing this letter."

From the tone of your letter we think you are among those who have been victimised by the worthless rubbish, which is now being so freely offered for sale under various specious names. Many thanks for your complimentary remarks.—ED. W. F.

GWENDOLINE writes:—

"I have bought one of your Model Busts, and as an experiment I sent for one of your patterns, No. 65. I have made it up, and the result is quite beautiful. My profession is literature, and I made the dress in my spare time, while resting from work. I have been in the habit of having my dresses from a large drapery establishment, but the difference of cost between the dresses I have bought and the dress I made myself, convinces me that any lady who requires many dresses may quite make an income by the saving she would experience if she used your Busts and Patterns. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

Your letter is very gratifying, especially so as we have been of service to a sister of the pen. English ladies are proverbially slow in adopting any new method of work, such as is involved in the use of our Busts, and the success which has attended their introduction into England has quite astonished us. Our factory has had great difficulty in keeping pace with the demand. Every lady who procures one seems to recommend them to all her friends.—ED. W. F.

MISS K. P., MRS. S., LOTTIE, R. W., DRESS-MAKER, and several other correspondents, write to us, asking whether, in case patterns of our costumes should be required in a hurry, we would post them if they telegraphed for them: so that, if a dress were selected by a lady in the afternoon, they could be sure of receiving the pattern the next morning.

We shall have much pleasure in complying with their request, and will guarantee that all orders received by TELEGRAM shall be executed by the next post. Of course, we should expect to receive the stamps for the pattern the next morning. We feel much flattered by this indication of the high value placed on our patterns by our subscribers. We shall

always endeavour to deserve their good opinion.—ED. W. F.

R. H. writes:—

"I am very glad that we can now get your valuable patterns at so nominal a cost. How is it that your prices are so different from those of other fashion publishers?"

We supply our patterns at cost price, for the benefit and accommodation of our subscribers. Other publishers look for their chief profit to the high price their subscribers are obliged to pay for their patterns.—ED. W. F.

MISS WHITE, writes:—

"I have taken in the World of Fashion for many years. I have found the patterns given with the book always good and a great help to me, as I live far in the country."

MRS. E. L. writes:—

"I am much pleased to find that you intend to issue a plate of Mourning Costumes, you will supply a want long since felt by many of your subscribers, although your World of Fashion is already the Gem of all Fashion Magazines. I have taken it in regularly for nearly 14 years, and have recommended it to a great many of my friends, to whom it never failed in giving satisfaction."

We are very much obliged by your kind remarks, it affords us much pleasure to comply with the wishes of our subscribers, more especially when our endeavours are so well appreciated as by you.—ED. W. F.

L. M. H. writes:—

"I beg to thank you for the great improvement you have made upon the "World of Fashion," of late, I consider the book worth double the money since I became a subscriber, a number of years ago."

We receive many letters like yours, and each one makes us more desirous to render our Magazine of practical use to our kind subscribers.—ED. W. F.

A. H. writes:—

"I have been a subscriber to your Journal ever since I have been in business, which is now some years. I always found it the best Fashion Book published. I beg to thank you for the great boon you have now given us, in being enabled to send for any pattern that we may require."

E. S., (Limerick.) writes:—

"I wish you to send me as soon as possible the second series of brown paper patterns mentioned in your valuable magazine, to which I have been a subscriber for some time, also the pattern No. 68, and the Princess Robe No. 89. I have not tried any of your patterns before, as I have always cut my own from the plates, but you are selling them at so low a price that it is not worth my while to do it for the future. I have to thank you very much for your recommendation of the Wanzer Kitting Machine in your Journal lately. I had not heard of it until I saw the paragraph in the paper, and since then I have got one and have great satisfaction with it."

Thanks for your kind letter. We have excellent accounts of the Wanzer Kitting Machines from all quarters.—ED. W. F.

MISS — The Palace, Hampton Court, writes:—

"Having taken in "The World of Fashion" for upwards of two years, I have always found the patterns given with the books very good and of great help to me. I used to get them at any bookseller's in London, but find it so difficult to get them here, so will you kindly oblige by sending me one of your books for May. I sent to London for one, and a friend of mine sent me another book instead, which is quite inferior to yours."

Acknowledged with thanks. Letters from S. W., Nellie, M. C. E. J., Clio, Miss P—r, Mrs. Johnson, and E. W. Liverpool.

MISS REEVE, who enclosed 6 stamps for the Grosvenor Promenade Costume, has omitted to give any address.



110
July 1879

111

112
Plate 1

Le Monde Élegant

These Costumes are from Madame Cely, 8, Rue de la Paix, Paris



July 1879

Le Monde Élegant

Plate 2



July 1879

Le Monde Élegant

Plate 15



123

July 1879

Le Monde Élegant

Plate 5

These Bonnets & Hats can be had from Madame Dufourmantelle, 30 Boulevard des Capucines, Paris.
Modiste to Her Majesty the Queen and to H. R. H. the Princess of Wales.

Digitized by Google



120
July 1879

121

122
Plate 4

Le Monde Élegant

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.

Fig. 1.

Fig. 2.

Fig. 3.



110.

Number of Pattern.

111.

112.

PLATE 2a.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.



113.

Number of Pattern.

114.

115.

116.

PLATE 3a.

Fig. 1.

Fig. 2.

Fig. 3.



117.

Number of Pattern.

118.

119.

PLATE 4a.

Fig. 1.

Fig. 2.

Fig. 3.



120.

Number of Pattern.

121.

122.

NEW FRENCH BABY LINEN.



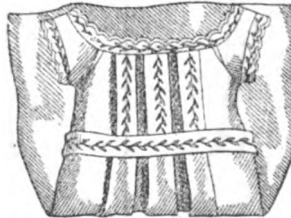
No. 33A.—CLOAK.



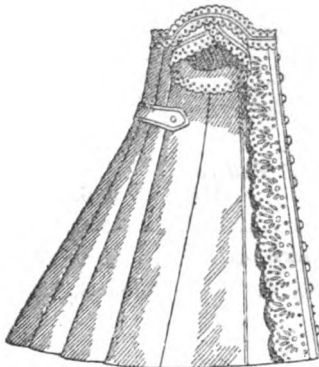
No. 34A.—SHORT FROCK.



No. 35A.—LONG ROBE,
OR MONTHLY GOWN IF LESS TRIMMED.



No. 36A.—PETTICOAT.

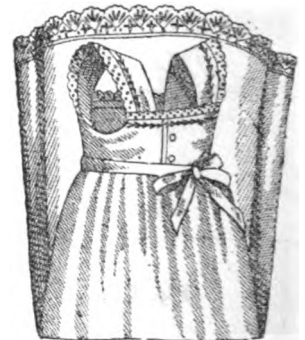


No. 37A.—SHORT PRINCESS FROCK.

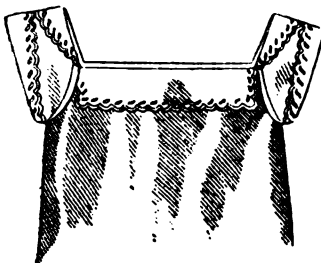
Our present plate contains carefully-engraved representations of all the principal articles of Baby-Linen. Long clothes are shown on Nos. 33A, 35A, and 38A to 43A.

The first short Coating is shown on Nos. 34A, 36A, and 37A. All these articles are, according to their kind to be made of Lawn, Cambric, piqué, or Flannel, and trimmed with lace and embroidery. The Baby's basket is covered in white muslin, and trimmed with pale blue or pink silk.

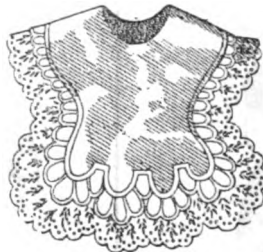
N.B.—Full-sized patterns of this Baby Linen can be obtained at 2s. the set of 11, or separate patterns at 6d. each, post free, from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W.



No. 38A.—LONG PETTICOAT,
CAMBRIC OR FLANNEL.



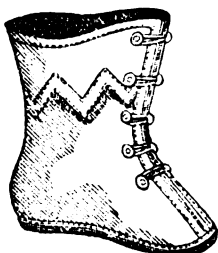
No. 39A.—SHIRT.



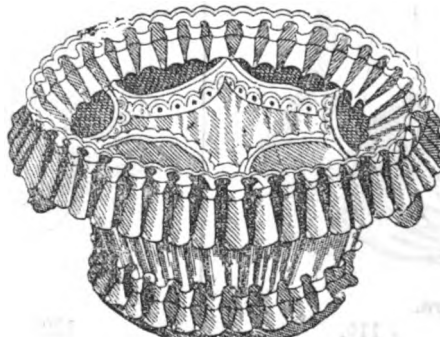
No. 40A.—BIB.



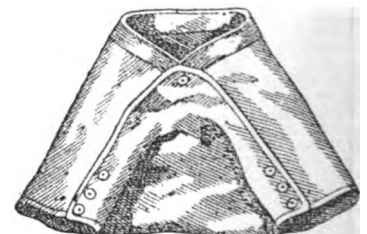
No. 41A.—NIGHT JACKET,
LENGTHENED TO FORM NIGHT-GOWN.



No. 42A.—SHOE.



BABY'S BASKET.



No. 43A.—BABY'S DRAWERS
or Couvre-linge.

DESCRIPTION OF OUR EXTRA PATTERNS.

No. 140 represents the VICTORIA MANTELET, a very elegant style for Summer wear. It may be made in black cashmere, plain or embroidered, and trimmed with lace, or may be made of any thin material to match the dress.

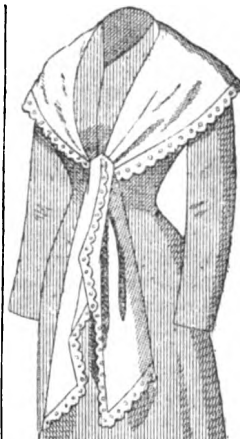
No. 140A, is the new SHOULDER CAPE, generally made in thin black material, and covered with rows of fringe. It is similar in form to the upper part of No. 140, but much shorter. We give two styles for choice, one quite round, and one pointed neck and front.

No. 141 is the CROIZETTE PELERINE-FICHU, which will be very fashionable, and is admirably adapted for hot weather. It may be made in black or colored lace, in cashmere, or to match the dress. The edges should be trimmed with narrow lace. If referred to fasten with a bow on the chest, instead of tying, the ends must be cut 6 or 8 inches shorter.

No. 142 is the LAWN TENNIS TUNIQUE, of the Pinafore style, specially designed by us for this fashionable game. It can be worn over any dress, and may be made in white muslin edged with lace, white piqué trimmed with lace and embroidery, or white or light colored sereno or Cashmere, embroidered in Crewels. It will also look very well made in any of the new brocades, trimmed to match the dress.



140.—THE VICTORIA MANTELET.



141.—THE CROIZETTE PELERINE-FICHU.



142.—LAWN TENNIS TUNIQUE.

Devere's Paris Model Patterns, Price Sixpence Each, Post Free.

DEVERE'S PARIS MODEL PATTERNS are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO JULY 31st, 1879.

1878.
No. 1.—Marquise Trained Skirt, for Evening Dress.
2.—Abergeldie Waterproof Cloak, (Ulster style.)
3.—Queen Margherita Tunique.
4.—Louise Robe Princesse.
5.—Demi-Train Skirt, for morning wear, fulness at back commencing below the waist.
6.—Upper Skirt, Tablier and yoke Bodice.
7.—Duchesse Train Skirt, (new square style).

DECEMBER, 1878.

- 10.—Corinne Robe Princesse, with train to carry on the arm.
11.—Eva Visite.
12.—Mignon Visite.
13.—Princesse Tunique.
14.—Princesse Dress with Revers.
15.—Dinner Dress, Princesse style.
16.—Tunique a Gilet for Ball Dress.
17.—Tunique and draped Plastron for Ball Dress.
18.—Tunique for Dinner Dress.

JANUARY, 1879.

- 21.—The Gainsborough Princesse Dress.
22.—Close-fitting Pelisse.
23.—Child's Ball Dress.
24.—Manteau Visite.
25.—The Alexandra Robe Princesse.
26.—Princesse Dress with gilet.
27.—Polonaise and Tablier for Ball Dress.
28.—Robe Princesse a Plastron.
29.—Ball Dress with long train.
30.—Tunique Habit with square opening.
31.—Duchesse Dress for Mourning.

FEBRUARY, 1879.

- 32.—Princesse Dress.
33.—Princesse Dress for a young lady of 13 years.
34.—Elizabeth Costume a Gilet.
35.—Tunique Skirt.
36.—Polonaise for Ball Dress with square train.
37.—The Marie Ball Dress.
38.—Dress Skirt of walking length.

MARCH, 1879.

- 39.—Bridesmaid's Costume. Polonaise and drapery of skirt.
40.—Wedding Dress. Polonaise & draperies.
41.—Demi-Saison Pelisse with wide sleeve.
42.—Polonaise Princesse, with draped tablier.
43.—Little Boy's Costume.
44.—Abercorn Visiting Costume: Corsage, upper skirt, and drapery.
45.—Corsage, Upper skirt and train. The Dudley Costume.
46.—Margaretha Upper skirt and straight Tablier.
47.—Corsage a revers and upper skirt for Ball Dress.
48.—Visite Mantle.
49.—Demi-Saison Paletot.
50.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
51.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
52.—Robe Princesse for a girl of 9 years old.

APRIL, 1879.

- 53.—The Rosalinda Princesse Tunique.
54.—Casaque, Tablier and drapery.
55.—Cashmere Morning Costume.
56.—Edmee Visiting Costume; upper skirt.
57.—The Paula Mantelet.
58.—Elegant Ball Toilete.

- No. 74.—Amelie Promenade Costume with gilet and Princesse Tunique, with train to be carried on the arm.
75.—Alexandra Mantle.
76.—Corsage and Skirt.
77.—Little Miua's Costume, for a child of 7 years.
78.—Upper Skirt for a young lady about 14 years.
79.—Paletot for a girl of 14.
80.—Lady's Riding Habit Train, gored style, without pleats at waist.
81.—Lady's Riding Habit Body. N.B.—May be had (A) with plain basque, (B) with gilet, or (C) with pointed waist and short jockey skirt at back.
82.—Double-breasted outdoor Jacket for making up in cloth.

MAY, 1879.

- 83.—The Christina Costume.
84.—Grosvenor Costume, Corsage and Upper Skirt.
85.—The Orleans Costume, Corsage and draperies.
86.—Reception Toilete, Corsage & Tunique.
87.—Concert Toilete Corsage, Panier and Bouffant.
88.—The Irene Costume, Corsage & Scarf.
89.—Young lady's Tussore silk dress.
90.—The Pourtales Robe Princesse.
91.—The Adelaide Visiting Toilete.
92.—The Louise Margaret Costume.
93.—The Baveno Manteau du Cour.
94.—Promenade Dress for a child of 8 years old.
95.—The Ella Visite.
96.—Lady's Bathing Dress.

JUNE, 1879.

- 97.—Travelling Costume, Paletot a gilet, upper skirt and bouffant.
98.—Olivia Toilete, Jacket and upper skirt.
99.—The Bernhardt Costume, Corsage, Panier, Bouffant and Train Skirt.
100.—Greek Costume, Pallium.
101.—Sea-side Costume, open Corsage and Tunique.
102.—Concert Toilete, gilet and Manteau du Cour.
103.—Reception Toilete, Tunique and Plastron.
104.—The Agnes Costume, Corsage a gilet and panier.
105.—The Lillian Costume, Cuirasse & double panier.
106.—Little Nellie's Toilete, for a girl of 5 or 6 years old.
107.—Walking Costume for a young lady of 11 or 12 years of age, Jacket, Tablier, and bouffant.
108.—The Celestine Gilet, long in front and short at back of neck: useful for Dinner Toilete.
109.—The Boulogne tunique, "Fishwife" style.

JULY, 1879.

- 110.—The Sutherland Toilete, Cuirasse body and Tunique.
111.—Gardee Party Costume. Princesse Tunique and Train.
112.—Home Costume. Princesse Tunique a gilet.
113.—Grenadine Dress, Corsage a basques.
114.—Little Zephyr Costume, given full-sized with this number.
115.—Augusta Toilete for an elderly lady, Corsage a basques, and back bouffant.
116.—Frederica Visiting Costume, Tunique with long lappet.
117.—The Dorothea Ball Dress, Corsage, muslin bouffant and front draperies.

- 118.—The Cornwallis Dinner Dress, Corsage, tunique and draperies.
119.—The Pompadour Concert Toilete, Corsage, panier, and back part of upper skirt.
120.—The Ophelia Costume.
121.—The Nilsson Home Toilete, skirt and panier, The Corsage is given gratis with the Magazine.
122.—The Brighton Travelling Coat.

PLATE 5.

- 123.—Deep Mourning Costume, to be worn for a parent. Corsage a basques, and moderately trained skirt.

EXTRA PATTERNS.

- 138.—Skirt with medium Train, for Nos. 110, 112 and 113.
139.—Skirt with long Train, for Nos. 111, 114, 120, and 121.
140.—The Victoria Mantelet.
140A.—The new Shoulder Cape, two styles.
141.—The Croizette Pelerine Fichu.
142.—Lawn Tennis Tunique, (Pinafore style).
151.—Boy's Sailor's Suit, age 7 to 8.
151A.—Boy's Sailor's suit, age 10 to 11.
Those patterns marked (*) have not been illustrated in our plates: they are standard patterns of general utility, added to our list by special request.

NEW FRENCH UNDERLINEN.—1879.

UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

- No. 1A.—Dressing Gown. No. 2A.—Dressing Jacket.
No. 3A.—Train Petticoat. No. 4A.—Petticoat Body.
No. 5A.—Night Dress. No. 6A.—Petticoat, walking length. No. 7A.—Chemise. No. 8A.—Full Drawers.
No. 9A.—Flannel Vest.

UNDERLINEN FOR YOUNG LADIES.

All cut for Chest measure of 27 inches.

- No. 10A.—Dressing Gown. No. 11A.—Dressing Jacket.
No. 12A.—Petticoat. No. 13A.—Princesse Petticoat.
No. 14A.—Petticoat Body. No. 15A.—Drawers.
No. 16A.—Flannel Vest. No. 17A.—Flannel Petticoat.
No. 18A.—Bathing Costume. No. 19A.—Chemise. No. 20A.—Night Dress.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches.

- No. 21A.—Dress. No. 22A.—Frock. No. 23A.—Frock.
No. 24A.—Chemise Drawers. No. 25A.—Chemisette.
No. 26A.—Body Drawers. No. 27A.—Blouse. No. 28A.—Petticoat.
No. 29A.—Blouse. No. 30A.—Night Gown. No. 31A.—Chemise. No. 32A.—Drawers.

N.B. The complete set of 12 children's patterns may be had (post free) for 3s. 6d.

BABY LINEN.

- Nos. 33A.—Cloak. 34A.—Short Frock. 35A.—Long Robe, or Monthly Gown if less trimmed. 36A.—Petticoat.
37A.—Short Princess Frock. 38A.—Long Petticoat, Cambric or Flannel. 39A.—Shirt. 40A.—Bib.
41A.—Night Jacket, lengthened to form Night-Gown. 42A.—Shoe. 43A.—Baby's Drawers or Couvre-linge.

N.B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.
N.B.—Patterns are withdrawn from this list as soon as they go out of fashion.

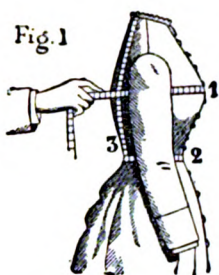
These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

IN ORDERING A PATTERN ONLY THE NUMBER (and letter if any) NEED BE SPECIFIED.

INSTRUCTIONS FOR DRESSMAKING.

HOW TO TAKE THE MEASURES.



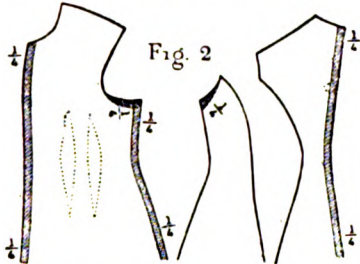
The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

HOW TO CHANGE THE SIZE OF OUR PATTERNS.

If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for 34½ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from 31½ to 42½; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps.

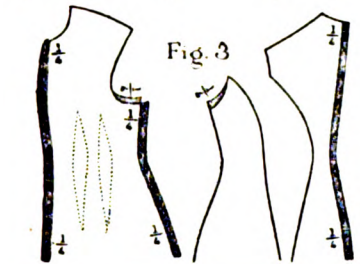
If however the lady is only a size larger or smaller than 34½ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern

when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge ¼ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out ¼ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge ¼ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the ¼ of an inch indicated by the shaded portions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

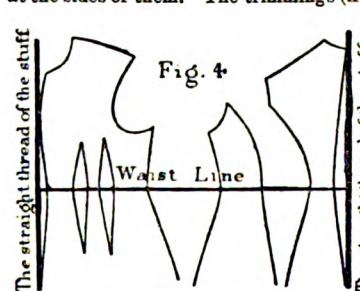


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on

the material and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonaises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side pieces and in the back, may exactly correspond.

In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the bias, care must be taken that it is exactly on the bias, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocade materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

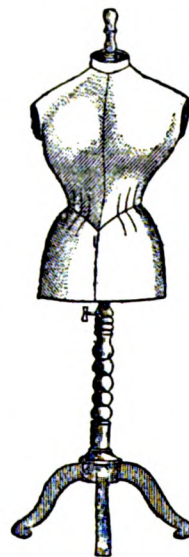
This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 14.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39, 41, and 42½ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in papier maché, from the most perfect figures, and is covered with stout



twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family, who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, fichús, &c. &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 26s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or an old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape; these paddings are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7½ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Bust, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 667.

JULY, 1879.

VOL. 56.

Observations

**ON LONDON AND PARISIAN FASHIONS.
FOR JULY, 1879.**

Notwithstanding the languishing state of trade amongst the dressmakers in Paris, it will be seen by referring to our plates of Costumes, that Fashion still continues to advance. The French Aristocracy, though still depressed, seems to show more artistic taste than ever.

There has not been any great change in the principles of Ladies' Costume; the prevailing idea just now, is the re-appearance of the pointed waists back and front, with fullings of drapery of various styles. Since we first gave this style, it seems to have been taken up by most of the other publishers, but they are still attempting to revive the style of the first French Revolution, both in dresses and bonnets. They are making every exertion to introduce the Directoire Hat, and state that it is much worn at morning Concerts, and at the afternoon receptions of the Republicans; we see it only in the shops.

We have given in our fourth plate a new style of Travelling Costume, with a Dust Coat of a novel and elegant design. It is time there should be a change of style, for what could be more unlady-like or more ugly, than the semi-masculine dust coats, worn at the present time.

In our present number it will be seen that all the costumes are specially suited for hot weather: the materials are all light and of more beautiful design than we have seen for many summers.

Lace is, more than ever, an indispensable article of Ladies' dress; black, white and colored laces are all used; it enters largely into the composition of most of the Costumes contained in our present number. Bows and loops or 'folds' are still sparingly used.

The newest style of trimming the *plissé* skirts and flounces, is by a band of a lighter or darker color, like that on fig. 3 of plate 4.

At the request of a large number of our subscribers, we have introduced on our second plate a very stylish and appropriate Costume for an elderly lady.

We call the special attention of our readers to the very beautiful Dinner and Evening Toilettes contained on our third plate. The materials are all stylish and elegant, and the forms of the dresses are novel and striking, but yet free from the least exaggeration of style.

In our present Number we give the first of a series of Mourning Costumes.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I welcome all your questions, my dear, I am always most happy to be of use to you and yours.

Yes, I have travelled much, as you say, and ought to know much about travelling with comfort, so I will come to the subject at once.

You say your tour is to be a trip of two months through Switzerland, Italy, and part of France: I will leave the routes and hotels to Murray, and only speak about what I consider to be the special things necessary, to travel in comfort.

Take a waterproof trunk of moderate size, made of wicker-work, with two trays and a compartment for hats and bonnets.

Have two hats and one bonnet, all stylishly made and of the best materials and straw, for then they never look shabby; two or three veils, these you can store in the hat compartment with your cuffs, collars, bows, and ribbons, your laces for sleeves, and frills for dinner toilette: have them of real lace, half-a-dozen of each will be ample, you can make them up before starting, ready to be worn, and to fasten with an elastic above the elbow, as there is not much time while travelling for tacking them on the dresses. I name this, because I advise you to travel without your maid.

On the other side of the compartment have two changes of linen (more is not necessary as you can always have them washed in a few hours). Take nothing but colored stockings, to match your toilettes; if you wear white stockings they never look clean, even if changed every few hours. Take two pairs of good strong boots, a pair of slippers and a pair of shoes. If you intend to ascend Mount Vesuvius, take an easy pair of boots—old ones—and after your ascent and descent is accomplished, give them to your guide, for you can never wear them again. Let me tell you also that the ascent is not very difficult. I have made it with the greatest ease with only two guides. Have moderate heels to your boots, for you get very tired by walking, and by standing looking at pictures, etc.

For Dresses take one black silk dress, the Corinne

Robe (No. 10) is most suited for this, as it packs so beautifully without creasing, it is indeed my favorite dress, a black Grenadine (No. 120), and an afternoon dress (No. 121). Take also three short dresses, one (for travelling by sea and rail) of dark blue or dark brown, trimmed with a lighter color: the two others for excursions, these last ones rather light. Do not take many white petticoats; have a black silk one made short for travelling, and have both flounce and skirt bound with velvet. Take a good supply of gloves, let them be all of kid, and of dark colors; these have two advantages, they make the hands appear smaller, and they keep clean much longer. Have a Visite Mantle with long sleeves, a grey close-fitting Jacket, a Dust Coat (No. 122), and a waterproof or very thin mackintosh. A fur-lined cloak or a warm shawl will be needed when you travel by night. You will find one or two small black lace shawls very useful to throw over your hat and to come over your ears—Spanish fashion—or to tie round your neck for evening. Have an umbrella and a light colored sunshade lined with green.

As for perfumes of all kinds let me dissuade you from using any: nothing is so injurious to health, especially in the trains and close diligences, many a headache have I had on account of this. But be sure to take in your hand-bag a bottle of strong smelling salts, a bottle of the Alkaram smelling salts, which will ward off many a cold if used in time, and a bottle of Condyl's fluid, or Hartin's crimson salt, which when dissolved in a little water, has exactly the same properties as Condyl's fluid; use it for your baths and ablutions, it will be a safe preservative of health for you, and is of great value in many places; although hotels are now generally very clean: even Naples, that used to be a great trial to travellers, is now much purified, especially the Hotel des Etrangers, which I shall always remember for its cleanliness, comfort, and beautiful situation.

As you travel with your husband and sister, let me impress upon you the importance of engaging the *Coupe*, both in the train and the diligence; it will save you much annoyance and prevent many *contre-temps*.

COMTESSE DE B.—

Description Of the Plates of Costumes.

* * * Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

* * * The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(110).—Sutherland Toilette of mauve silk and bronze brocade. The new style of ornamenting the jacket by folds is only suited for slight figures. The front of skirt is *bouillonné* and trimmed by loops of gold and bronze *velours mille raies*: the back of skirt is of mauve silk, fastened to the bronze upper-skirt by buttons and button-holes. It will require:— $6\frac{1}{2}$ yds. of mauve silk; $4\frac{1}{2}$ yds. bronze brocade; $\frac{3}{4}$ yd. *velours mille raies*: 24 buttons.

Fig. 2.—(111).—Garden-party Costume. This fresh and charming toilette is composed

of two washing materials; Pompadour and blue zephyr. The petticoat is of blue zephyr *plissé*, edged by embroidery, or Malines lace; an *Echarpe* of blue zephyr is three times elegantly looped up by bows on the skirt. The upperskirt and corsage are cut *en princesses*: the skirt is looped up to form draperies on the hips, and cascades down the sides; at back a Watteau pleat is caught in at the waist, and thence forms the bouffant: both sides are trimmed alike. $7\frac{1}{2}$ yds. Pompadour, 31 inches wide; $4\frac{1}{2}$ yds. zephyr, 31 inches wide: 18 yds. lace: 4 yds. ribbon.

Fig. 3.—(112).—Home Costume, of violet *Cachemire de l'Inde* and red silk, trimmed with lace and velvet bands; the front is all formed of *plissé* edged by lace; the velvet band simulates a Jacket behind, under which is gathered the full back. $4\frac{1}{2}$ yds. violet *Cachemire de l'Inde*: 2 yds. lace for body: $2\frac{1}{2}$ yds. wide lace for the flounce: $6\frac{1}{2}$ yds. of velvet.

PLATE THE SECOND.

Fig. 1.—(113).—Grenadine Dress trimmed with silk brocade and pink cord; a band is carried across the front; the *plissés* round the bottom and the back of skirt are of brocade, the rest is of grenadine, which can be either plain or figured. 9 yds. grenadine; $3\frac{1}{2}$ yds. brocade; 8 yds. cord; $2\frac{1}{2}$ yds. fringe.

Fig. 2.—(114).—Little Girl's Costume of pink Zephyr, the front of skirt is *bouillonné*, the back *plissé*. The Jacket opens on a *gilet* in front, (in the reverse view the engraver has omitted to represent the *gilet*, but it is given in the full-sized pattern). 4 yds. zephyr; 4 yds. embroidery: 24 buttons.

Fig. 3.—(115).—The Augusta toilette for an elderly lady; it is of grey silk and brocade. The front is *bouillonné* up to the *gilet*; two bands of brocade separated by two pleats, ornament both sides of the front. Draperies, slightly *bouffants*, start from the *gilet*, and are carried to the back of the jacket; these are edged by fringe and a double *bouillonné*. Quantity required:— $12\frac{1}{2}$ yds. of grey silk; $3\frac{1}{2}$ yds. brocade: 16 buttons.

Fig. 4.—(116).—The Frederica Visiting Costume, for a Young Lady; it is of *mousseline de laine*, the colors buff and light blue. The long tabs of the casaque are fastened to the skirt and ornamented by buff lace and fancy trimming: a few loops of ribbon are sewn under the first *bouillonné* at back. 5 yds. buff *mousseline*, 47 inches wide; $2\frac{1}{2}$ yds. of light blue *mousseline*, 47 inches wide: 6 yds. fancy trimming: 8 yds. lace.

PLATE THE THIRD.

Fig. 1.—(117).—The Dorothea Ball toilette of mauve foulard and white muslin; the body is pointed back and front; the muslin is slightly full at the waist, enough to make it *bouff-*

fant; the front is crossed by two *echarpes* of white muslin, each edged by lace and looped up in the middle by a bunch of flowers; at the sides the tunic is looped by bows of narrow ribbon: the bottom of skirt is edged by a flounce of lace. It will require 7 yds. foulard; 2½ yds. double width muslin; 3½ yds. mauve ribbon; 4 bunches of flowers and 2 garlands.

Fig. 2.—(118).—The Cornwallis Dinner Dress of Pompadour Pekin and white *mousseline de laine*, trimmed with Breton lace. The body is opened square in front and round at back. The cuirasse, the tunique, the *bouillonés*, and a straight band on each side of the front are of Pekin, the rest is of white *mousseline de laine*; both sides of the dress are trimmed alike. Four deep pleats of *mousseline*, edged by lace, trim the bottom of the cuirasse, and are fastened on the hips by small roses. Quantities required: 8 yds. Pekin; 6 yds. *mousseline de laine*, 47 inches wide; 8 yds. lace; 6 yds. ribbon; 12 buttons.

Fig. 3.—(119).—The Pompadour Concert Toilette of Pekin and blue silk. The body is *décolté* and pointed front and back. In the first instance, the tunic is made like a plain dress, and then looped up at sides, taking care to allow plenty of material to form a graceful *panier*. At back the fulness is laid in deep pleats, which are fastened under the pointed body, and allowed to fall in pleats over the under skirt. *Bouillonés* and lace trim the under skirt and train. 9 yds. Pekin; if the underskirt is entirely made of blue silk, 7 yds., if mounted on muslin, 3 yds. are sufficient; 10 yds. lace; 12 buttons.

PLATE THE FOURTH.

Fig. 1.—(120).—The Ophelia Costume. Grenadine dress trimmed with black silk. Ladies who are used to wear Grenadine dresses will remember how soon the back of a dress skirt shows the wear. In designing this Costume the dressmaker has done away with this inconvenience, by making the whole of the back breadth in black silk. The top of skirt is made *en pouf*, the bottom is *plissé*, the skirt is edged all round by a double *plissé* of silk. The *bouillonés* and 4 deep pleats on the hips are of silk. Old silk dresses generally serve as the foundation. 6½ yds. silk; 7 yds. grenadine; 3 yds. ribbon; 18 buttons.

Fig. 2.—(121).—The Nilsson Home Toilette of Pekin Pompadour gauze (the dark stripe is gauze). The cuirasse is pointed in front and square behind; the draperies start from under the lace in front, and end at the back, forming two *plissés* of four pleats. On the right side, below the draperies, 7 deep pleats are laid, which are fastened by a cord forming rosettes; on the left side the same quantity of material is gathered in three places under a rosette of cord, and thence fastens under the bow, with the end of the upper skirt, which falls over the

plissé. Quantities required:—15 yds. Pekin gauze; 4 yds. wide lace; 6 yds. narrow lace; 5 yds. cord; 12 buttons.

Fig. 3.—(122).—The Brighton Travelling Costume, consisting of a Dust Coat and travelling dress. The Coat is made of a light drab cloth; alpaca may also be used, but it creases very much. The coat is opened in front so as to let the dress be seen, this gives a less masculine appearance to the fair traveller. The dress is entirely *plissé*, with an *echarpe* crossing the front and falling in loops and ends behind; these are fastened on the skirt to form a *polonaise*. The Cuirasse has a *gilet* of light blue, and the same for the cuffs. The Cuirasse is similar to No. 121. It will require for the coat:—3¼ yds. cloth, 47 inches wide; 6 buttons. For the dress:—5½ yds. dark blue Cachemire 47 inches wide; 1½ yds. light blue Cachemire, 47 inches wide; 12 buttons.

PLATE THE FIFTH.

No. 1. BONNET of white straw, trimmed by straw-colored ribbon, which forms a large group of bows and loops at the right side. The inside is trimmed by a garland of small flowers of various colors, and the strings are of straw-colored ribbon.

No. 2 gives the shape of the Bonnet No. 1, before the trimmings are put on, thus enabling any one to select the shape and make up the bonnet with the greatest ease.

No. 3. Mourning BONNET of black silk and crape: the crown is of silk and is encircled by a draped band of crape; in front are large bows of the same material. The brim is of crape, and is edged by a band of silk; the inside of front is trimmed by small crape flowers. Near the back are lappets of black crape edged with black *tulle*.

No. 4. BONNET of brown straw; the brim is narrow at back, and is partially covered by a crimson ostrich feather which nearly encircles the crown, and is fastened at left side by a rosette of crimson ribbon having in the centre a silver ornament. Strings of crimson ribbon.

No. 5. MOURNING COSTUME, suitable to be worn by a Daughter, for a Parent. The Dress is of French *Barathea* and crape. The skirt forms in front a narrow draped tablier, edged at each side and at bottom by bands of crape. The back and sides of skirt are trimmed with a very deep band of crape. The Corsage Cuirasse has a deep band of crape, and the front edge and neck are trimmed with narrow bands. The pattern is No. 123. The Bonnet is of crape and is trimmed by bows and flowers of the same material, a deep veil of crape falling at the back. Quantities required:—8 yds. *Barathea*, 44 inches wide; 5 yds. silk crape, 24 inches wide.

No. 6. White straw BONNET, trimmed by ribbon of the same color; at left side near the back, is a bunch of wheat ears, accompanied by some small mauve corn flowers, and from this group starts a straw colored ostrich feather, which is carried round the front and falls at right side. On the crown is a scarlet rose.

No. 7, gives the untrimmed shape of the Bonnet No. 6.

No. 8. Mourning BONNET of black chip, trimmed by a drapery of crape: the left side and the front are finished by a fan-shaped ornament formed of pleated frills of silk, each edged by crape. Inside the front is a chain of black silk bows, and there are long lappets of crape with narrow edgings.

SOCIAL SKETCHES.

"Hear Land o' Cakes and brither Scots;
 Frae Maidenkirke to Johnnie Groat's;
 If there's a hole in a' your coats
 I rede you tent it:
 A chield's amang you takin' notes,
 And, faith, he'll prent it!"—Burns.

NO. III. VERSATILE MRS. A.

We became acquainted with Mrs. A— at an evening party given by a mutual friend. Our hostess specially desired to introduce me, as Mrs. A—, was a person of literary tastes, and had published a volume of poems, and she was sure that as I was a scribbler too, we should get on well together.

Shortly after her arrival therefore, the introduction was made. We found Mrs. A—, a tall distinguished-looking woman, with very dark eyes, and black hair worn with extreme plainness. She was elegantly attired in black velvet, with fine old lace, and wore a few handsome diamonds.

I was much struck with her appearance, as were also Florence and Charles. After a little talk upon general topics, Mrs. A— turned to me, and said,

"I have heard so much of you, Miss Brown, that I quite seem to know you already. Mrs. Grey tells me, that you are—what shall I say?—a sister of the pen."

I admitted a taste for literature, but disclaimed any title to her compliment, adding,

"My efforts are so very humble, only verse-making of a simple order, but you, I understand, have published a volume."

"Well, yes," replied Mrs. A—, "I have written a good deal of fragmentary verse, which has appeared in different periodicals, *Tyburnia*, *Blackfriars*, and the *Wednesday Evening Review*; and my friends finally persuaded me to collect these efforts, and issue them in volume form."

I sighed in my heart at hearing this, for I had never been persuaded by "partial friends," or impartial ones, to appear in "volume form," and the appreciation of my poetic efforts was confined to a narrow, and not always admiring, circle.

But I responded courteously to Mrs. A—'s information, and said I hoped the volume had been a success.

"I devoted the proceeds entirely to the May-fair Soup Kitchen," replied Mrs. A—. She had not the air of desiring to evade my question, yet I felt as though it would not be pleasant to

her, if pressed to produce a financial report of her literary venture.

"It has been a good deal spoken of," my new acquaintance continued, "but you must judge for yourself, Miss Brown."

"Certainly," said I quickly, and was proceeding to enquire from what publisher I should instruct my bookseller to procure the volume, when she said with great sweetness,

"Nay, you must accept a copy of *Sighs and Echoes* from me. Fellow-authors, you know."

I would have modestly disclaimed any pretence to the title she shared with me, but I was interrupted by a question.

"Do you write much?"

"Not so much as I should like," I replied, "I have not much time. We go out a great deal, and as Florence is not very strong, I assist her as much as possible with the house-keeping."

"Ah! my dear Miss Brown, I see how it is. You do not make literary work the *first* consideration."

I allowed the truth of this remark.

"Now," said Mrs. A— solemnly. "*I do*. I sit down every morning in my little den, when the clock strikes eleven, and from that hour till half-past one, I write—really, truly, and conscientiously *write*. Mine, you must know, is a pen-of-all-work. Nothing comes amiss to me, poetry, novels, essays, reviews; I assure you there are few styles which I have not attempted."

I expressed my admiration for such powers of labour.

"There is no secret in it," the voluble lady went on, "or if there is, it lies in this;—to accomplish a great amount of literary labour, a writer must be totally devoted to the art, live for it alone, be satisfied of its worthiness, convinced of the, I may say, *sacredness* of the profession of literature, and then, of course—"

This was a somewhat lame conclusion, but at the moment our hostess came up and claimed the presence of my new friend in another part of the room.

Later in the evening, she joined me by the door, where I was waiting for my sister, and in most friendly terms begged me to call upon her, to be introduced to her study, and to see, as she expressed it, "a little of the working of her inner life."

On the way home I related my conversation with Mrs. A— to Charles and Florence. The former, who was a great reader, and who saw or heard of most of the new works which came out, disclaimed any knowledge of *Sighs*

and *Echoes*, but allowed that as poetry and other works of the imagination were rather out of his line, the said volume might have met with a certain amount of success, while he remained in ignorance of its existence.

"But you surprise me, Lisa," continued Charles, "by telling me that Mrs. A——'s mission is literature, for I was talking to a man who knows her intimately, and he said she was great on water-colors, and had a room in her house in ——— Gardens, fitted up specially for exercising that branch of the fine arts. I don't see how she can work the two things."

"Oh! your man must have been mistaken," answered I, "for she said so much about the necessity for singleness of purpose in following an object, that I feel sure she devotes all her time to literature."

"I think," put in Florence, "she must devote a good deal of her time to dress, for I never saw a *toilette* more studied in its severe simplicity."

"And her lace," I added. Whereupon my sister and I proceeded to commend and appraise Mrs. A——'s attire, a subject, which, being more interesting than that of any other fine art, lasted us until we reached home.

During the next week I called on Mrs. A—— by appointment. I was invited to luncheon, and pressed to go early, and spend a quiet afternoon. I presented myself at 1 p. m. in ——— Gardens. Mrs. A—— received me in her sumptuously-furnished drawing room, but insisted on taking me at once to her "den."

The *sanctum-sanctorum* so named was a snug little apartment opening from the inner drawing-room. It was furnished in a quiet and elegant manner. A large writing-table occupied the centre of the room, and was littered with various manuscripts, magazines, reviews, and volumes, in addition to the usual writing-table appendages.

Mrs. A—— cordially invited me to take an arm-chair, and we chatted for a few minutes on commonplace topics, the weather—the late party—our mutual friends, &c. &c.; and then my new acquaintance said with a sweet smile,

"I am going to use you quite as a friend, my dear Miss Brown. I have an article to finish for *Blackfriars*, which must be posted before two. Will you excuse me if I finish it?"

I begged that my presence might not interfere with the fair author's labours, and she thanked me with much unnecessary fervour.

Before resuming her pen however, she placed in my hands a small volume in crimson and gold, smiling significantly as she did so.

It bore the title, *Sighs and Echoes*, by Leonora

Anastasia A——. My own name was written on the fly leaf, "*with the Author's kind regards*" being added.

I was about to thank the donor, but on looking up, I perceived that she was deep in her task. The fair brow was wrinkled, the black eyebrows drawn close together, the lips compressed. Mrs. A—— was attacking her literary labour with all the signs of concentrated intellect, and I felt much too small and humble to dare to interrupt her.

I opened the volume of poems. The titles which caught my eye from time to time were suggestive of various melancholy subjects, as "*Blighted*," "*The Smile of Death*," "*The Sigh of Silence*," "*The Rose of Oblivion*," &c., &c. I opened the book at hap-hazard. The poem thus revealed was "*Stanzas on Parting*."

And must we part my dear one,
Ah! must we part indeed?
It makes me groan with anguish,
It makes my bosom bleed!

If I had never met thee, ah!
Much better had it been,
Now mountains must divide our hearts
And rivers roll between.

But I shall not forget thee,
Ah! no my dearest one,
I'll think of thee when dying,
And when my lips are dumb.

I read these verses in some amazement. Were they poetry? Was the last line a misprint? Surely that grand-looking creature writing away as it were for bare life, her white forehead wrinkled with the severe mental strain she was enduring—surely *she* never made *dumb* rhyme to *one* in these verses,—and then printed them!

I turned over a few pages, and fixed my attention on *The Butterfly's Lament*.

Oh is the summer over?
And is the springtime gone?
And is the winter coming on,
Oh! dear I must be gone.

I must not stay here longer,
The roses are all dead,
The bees have gathered honey
And to their warm hives have fled.

It was too much! I felt I must close the book in despair, and a dread feeling came over me, as I reflected that when the "article" was finished, Mrs. A—— would enquire how I liked her poems.

A timid knock at the door interrupted my unpleasant musings, and in answer to Mrs. A——'s permission, a tall, elderly gentleman with a mild face, and white hair, entered the room.

"Oh! it is you, my dear," said the fair author rising, "let me introduce you to Miss Brown. Mr. A——, Miss Brown. My husband was not with me at Mrs. Gray's, you remember. Robert, this is the clever young lady who has such sensible, single-minded views about literature. I told you about our conversation, you know, when I came home that evening."

Mr. A—— fully remembered the conversation, and bowed to me in a complimentary manner. I felt anxious to say that the ideas in question had originated with the lady who had just spoken, and not with me, but Mrs. A—— begged her husband to show me the conservatory while she finished her "article," by which time she considered the luncheon bell would ring.

We left the study, and my host conducted me to a small conservatory, full of sweet blossoms, and musical with the splash of a tiny fountain.

"My wife takes a great interest in floriculture," said Mr. A—— as I stood admiring the pretty scene. She is great in orchids, and has studied—ha—botany very deeply."

"I should not have thought Mrs. A—— could find time for other pursuits with so much literary occupation," said I.

"Mrs. A——" responded my companion solemnly, "is a wonderful woman, I assure you Miss Brown, she is a *truly* wonderful woman."

The qualifying adverb in the second half of the statement, seemed to make that statement a weighty one, and I felt somewhat overpowered. I managed however, to assure Mr. A—— that I had no doubt of it. He seemed pleased, and asked if I had read Mrs. A——'s volume.

"Not all of it," I replied, feeling very conscious.

"Have you," he enquired earnestly, "*have* you read *The Sigh of Silence*?"

"No" I answered, adding lamely,

"Is it a long poem?"

"Long," replied Mr. A—— energetically, "It seems to me, and indeed to many other appreciative hearers, that the brevity of that exquisite poem is its only fault. But you cannot fully understand its subtle beauties unless you hear Mrs. A—— read it. Ah! she is a splendid reader!"

"Indeed," said I faintly, for I was rapidly becoming overpowered by the long array of accomplishments which graced my new acquaintance.

"Yes," went on the admiring husband, "she studied elocution and the art of reading aloud

under Signor S—— three years ago. She was a favorite pupil, I can assure you, and we had serious thoughts of her adopting the profession. Not, you understand Miss Brown, that I could allow Mrs. A—— to receive pecuniary ——"

I hastened to assure the devoted man that I was convinced that the idea of profiting by his wife's talents had never occurred to his generous mind.

"Just so," said he suavely, "you quite comprehend me, Miss Brown, and you will, I am sure, fully understand that, while it would cause me a pang to see my dear wife the cynosure of a mixed audience, I had yet public spirit enough to desire that the world should be benefited by the gifts which it would have been churlish to confine to the narrow circle of home and immediate friends."

"Quite so," I responded, "and did Mrs. A—— appear in public?"

"Alas! no, Signor S—— had perfected her in Shakespearian readings, and she had prepared an exquisite little poem of her own for recital, but the Signor, who was asked to undertake all arrangements, doubted his ability to engage St. James's Hall for the occasion, and Mrs. A—— very properly refused to read in a smaller place. The Signor was a little offensive on the occasion, and I found it necessary to remonstrate with him. In fact, "continued Mr. A—— warming with the recollection," he was *very* offensive, and even hinted a doubt of my wife's ability to fill *any* Hall with her readings."

"Shocking!" I interjected.

"Was it not? However I showed him the front door, and I daresay he has since found the cost of his rudeness."

"Then Mrs. A—— has abandoned the idea of public readings?" I enquired.

"Oh! yes, we consulted with Mrs. A——'s medical man, and he was strongly of opinion that her chest would be too weak to permit her to exercise her talent with safety to her health. But you must hear her read the *Sigh of Silence*. Ah! there is the luncheon bell. Permit me, Miss Brown."

Several visitors dropped in to luncheon, and I found the literary element very predominant in the conversation. I failed to recognise any celebrities among the company, who were all introduced to me, but Mrs. A—— informed me during the "quiet afternoon" which followed, that they were shining lights in the world of letters.

After their departure, which took place immediately after the meal was concluded, we ad-

journed to the drawing-room, where after a good deal of persuasion from her admiring consort, Mrs. A—— favoured us with a reading. She selected at her husband's request, *The Sigh of Silence*, and this truly wonderful poem was followed by several others. I tried to express suitable gratification. Mr. A—— appeared to be overwhelmed with silent admiration, and I took advantage of the pause thus created to make my *adieu*s.

After this inauguration of our acquaintance, I often met Mrs. A——, and visited her at her own house. For several months I observed no diminution of her literary zeal, and though I never saw in print any of the articles upon which she seemed to lavish such conscientious labour, I continued to be much impressed with an idea of her great abilities.

Charles, who had heard a good deal of her from those of his male friends who visited at her house, ridiculed the zeal which I applauded, and which even practical Florence allowed to be praiseworthy.

"Oh!" said he, "wait a while; the idea of authorship is a new one, and she has only tasted the sweets of "volume form." She wisely abstained from sending *Sighs and Echoes* to the "slaters."

(Charles had previously explained to us the meaning of this dreadful word.)

"Wait till she tries to get reviewed by men who do not know her personally, and have not tested the talents of her cook, and after a little cutting-up she will renounce the pen of a ready writer, and take up another mission."

I tried to defend my new acquaintance, but the event proved that Charles was right.

Little by little I found that literature grew distasteful to Mrs. A——. She confessed to me in the sacred solitude of the "den," that she had lost a considerable sum of money in the publication of *Sighs and Echoes*, and mourned to me the degeneracy of an age which declined to aid the holy cause of charity in so agreeable a manner as the purchase of an elegant volume of poems.

"And really, dear, though I say it myself," she added, "*such* poems, you know. Now look at Mr. A——, what a sensitive, refined mind he has, and how they affect him! You remember his agitation last Wednesday when I read him that new ballad, *The Zephyr's Wooing*?"

"Perfectly," I replied.

"And you know how musical he thought it, and advised me to send it to O'Brien, and ask him to set it to music."

"And did you do so?" I enquired.

"Certainly, and the result is—merely that it is returned with Mr. O'Brien's compliments and thanks, being not suited to his requirements."

I consoled with my hostess on Mr. O'Brien's want of appreciation, but I must confess to thinking—privately,—that though the famous song-writer may indeed make 'perfect music,' it would scarcely have been 'wedded to noble words' if he had used for the purpose *The Zephyr's Wooing*.

About this time I left London to pay a long-promised visit to some relations in the North. Before my departure, I made a farewell call on Mrs. A——.

I found her in earnest conversation with a bearded foreigner, who had "music" plainly stamped on his bald broad forehead.

Mrs. A—— introduced him as Herr ——, and explained that she was arranging to take music lessons from him.

"I feel," she said plaintively, "that I have neglected the divine art sadly, though I have always appreciated its followers. Believe me, Herr ——," she added, turning to the delighted and somewhat bewildered professor, "you shall find me an apt pupil. I always follow up anything I undertake thoroughly. To be in earnest is almost a fault with me."

"That is true," said I. Conscience would have constrained me to add "for the time," but courtesy forbade the expression, so I was silent and listened to the animated conversation which ensued between Herr ——, and my versatile friend.

I could see the professor was a needy man, who caught eagerly at the lady's impulsive plans, and before he went a daily lesson was arranged (which Mrs. A—— generously managed to fix at an hour near luncheon) and she had promised the use of her beautiful house for a concert, which Herr —— desired to give during the season.

I heard of this concert subsequently from Florence, who having attended it, gave me a full description of the artists, the company, the *toilettes*, and added,

"Mrs. A—— played a duet with Herr ——, and was, of course, much applauded. I have heard worse playing—and better. She also sang *The Zephyr's Wooing*, which Herr —— has set to music. Charlie says that the professor is making a good thing out of it. You know Charlie's way, and will understand his meaning."

I agreed with Charlie, and doubt not that

Herr — was considerably benefited by Mrs. A —'s musical passion. I hope he made the most of the opportunities, for the time came when music proved ungrateful to her ardent votary, and Mrs. A — turned her attention to *decalcomanie*.

I have grown used to this peculiarity in my friend, and having seen one absorbing pursuit superseded by another so many times, my surprise is lost in admiration of the amount of energy which Mrs. A — must possess to take up and put down so many and such multifarious occupations.

Since seeing literature superseded by music, and that in its turn give place to *decalcomanie*, I have assisted my friend with medieval needlework; I have accompanied her—ardent and energetic—to Schools of Cookery. I have patiently sat with her through scientific lectures; I have watched her amateur attempts at photography; and I must say after all, that in each thing she has attempted, only the smallest *modicum* of success has attended her efforts.

I have often wondered what she might have done, if she had been able to condense into one occupation, and unite in one pursuit, the energies which are frittered away on a plurality of acquirements, some of which hardly reach mediocrity. Then I sigh, and decide that versatility, however convenient and pleasant, is not in all cases an undoubted blessing.

But after all, as I say to Charles when he becomes satirical, if her efforts do not bring her unmixed satisfaction, they do no harm, and are often productive of much good to striving artists, to whose hard-working hands the professional guineas come few and far between, and for whose labour-dulled hearts her pretty house and perfect *cuisine* are glimpses of a terrestrial Paradise.

"Besides," I further argue, and here Florence supports me womanfully, "there must be in her something beyond ordinary ability, for how her husband adores her! how perfect he thinks her! and how unsurpassable he considers her efforts, in whatever pursuit she adopts!"

"Ah!" responds Charles dryly, "but then poor A — is very far from being the modern Solomon!"

H. S.

Little disputes before marriage are great ones after it; as northerly winds, which are warm in summer, blow keen and cold in winter.

Most men hate all lies which they don't utter themselves.

SISTERS.

They stand among the scarlet bloom,
That decks the garden walk,
The summer sunshine and perfume
Blend sweetly with their talk;
That loving, lingering talk, you know,
Was ours, my darling, long ago.

The roses in her golden hair
Look paler than her cheek;
How fair she is! how very fair!
How maidenly and meek!
To her love brings untroubled rest;
Ah dear! these quiet lives are best.

You smile to hear me calmly say
What once I shunned to hear;
Your mind recalls that far-off day,
On which we parted here!
I took my wilful, worldly road,
You chose a patient work for God.

And she, a little sunny thing,
Came bounding through the room,
Her lips apart as if to sing,
Hands full of rosy bloom.
Ah! from that time of childish glee,
Life waxed for her, and waned for me.

For her to-day love's scarlet bloom,
And low, glad songs of peace;
For me, the darkened dying room,
The hush of things that cease;
The silence after useless strife,
The remnant of a wasted life.

Forgive me, darling, if I speak,
Too sadly of my past;
The world was strong, and I was weak;
But even to this last,
Through all my days, anear or far,
Your love has shone, a brightening star.

A fresh young love, but all untried,
Is hers to-day—but you
Are faithful, standing by my side,
My life-long lover true.
My tired head is on your breast;
Life's perfect happiness is rest. H. S.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given to these Patterns.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

THE NILSSON CORSAGE.

The first full-sized pattern presented to our fair subscribers with the present number, is the POINTED CORSAGE OF THE NILSSON COSTUME, (No. 121) shown on the second figure of our fourth plate, and of plate 4a. The *panier* and trained skirt necessary to complete this costume, may be obtained, post free, for 6 stamps. Apply, by letter only, (quoting the Number) to Louis Devere & Co., 1, Kelso Place, Kensington, London, W.

LITTLE GIRL'S CORSAGE à GILET.

Our second pattern, (all the pieces of which are marked by one hole) is the CORSAGE à GILET, for the little girl's Costume shown on fig. 2 of our 2nd plate, (No. 114). Chest measure 22 inches; age six. The skirt pattern of this Dress is only a square piece of stuff, 22 inches deep, and 32 inches wide for each side. The back part is pleated and a *bouffant* added at top, while the front is covered with *bouillons* as shown on the colored plate.

The Court and High Life.

Her Majesty the Queen, accompanied by the Princess Beatrice, returned from Balmoral to Windsor Castle, on Friday, June 26th. Part of the journey was performed on the North British Railway, thus affording Her Majesty an opportunity of crossing the Tay.

A Levee was held at St. James's Palace by the Prince of Wales on behalf of the Queen, on June 25th, the presentations on which occasion were to be considered equivalent to presentations to Her Majesty.

Their Royal Highnesses the Prince and Princess of Wales visited Paris early in June, returning to England in time for Ascot, being present in semi-state at the Races. Their Royal Highnesses during the race week occupied Cowarth Park.

The Prince and Princess of Wales will not be able to accept the invitation to visit Australia, at least, during the present year, but it is considered likely that Prince Leopold may visit the Colony.

The Duke of Edinburgh was present at the celebration of the Golden Wedding at Berlin, but as the serious illness of the Grand-Duchess Wladimir prevented the Russian Royal Family from attending, the Duchess of Edinburgh remained at Eastwell Park. Her Royal Highness afterwards removed with her youthful family to Clarence House.

The Duke and Duchess of Connaught have gone to Aldershot, the Duke's leave of absence from his regiment having expired.

The Prince of Orange, heir apparent to the throne of Holland, died in Paris on June 11th. The succession devolves on Prince Alexander, second son of the king.

Prince Alexander of Battenberg, the newly-elected ruler of Bulgaria, visited the Queen at Balmoral, and afterwards spent a few days in London.

The Emperor and Empress of Germany received upwards of 15,000 congratulatory letters and telegrams on the occasion of their Golden Wedding, which was celebrated with great splendour at Berlin.

The marriage of W. G. Barttelot, Esq., eldest son of Sir W. Barttelot, M. P., with Miss Georgina Mary Balfour, took place on June 3rd, at St. Mary Abbots, Kensington. The bride wore a rich dress of pearl white satin trimmed with Venetian lace, wreath of orange-blossoms and tulle veil. Her ornaments were diamonds and a necklace of splendid Bussorah pearls with diamond pendant, the gift of Sir Walter Barttelot. The bride was given away by her guardian, Mr. Bannatyne, at whose house, 15, Earl's Court Square, a splendid *dejeuner* was served after the ceremony to about a hundred guests.

The Opera & Theatres.

HER MAJESTY'S.

The operatic season at this house is a most successful one, the re-appearance of Madame Christine Nilsson having added a most potent charm to the performance. This favorite *prima donna* has appeared in *Faust*, *Lohengrin*, and *Les Huguenots*, and has been received with great enthusiasm. Madame Etelka Gerster has appeared in *Rigoletto* and *Dinorah*. The great novelty of this month has been the production of Verdi's grand opera *Aida*, the principal roles being filled by Mdle. Kollogg and Madame Trebelli.

THE ROYAL ITALIAN OPERA.

Here Madame Adelina Patti has delighted her numerous admirers by a charming series of her most

favorite performances, *Dinorah*, *Faust*, *Don Giovanni* and *L'Africaine* having followed in rapid succession. *Norma* has been performed for the first time this four years, the principal part being faultlessly interpreted by Madame Cepeda. The claims of novelty are also duly recognised, Massenet's new grand opera *Il Re di Lahore* being announced for June 26th, with Mdles. Turolla and Pasqua, M. Lassalle and Signor Gayarre in the principal parts.

THE HAYMARKET.

Here the most recent programme contains Boucicault's comic drama *The Life of an Actress*, and a musical whimsicality by R. Reece and J. M'Ardle, called *The Marionettes*, both of which are acted in spirited style by the excellent company for which this house is noted.

THE PRINCESS'S.

The success which attends the representation of Mr. Reade's drama, *Drink*, is genuine and well deserved. Seldom has a play come before the public with such a healthy, moral, and elevating tendency, and it should be recorded to the credit of the British public that it is received in the same spirit which must have actuated the writing of the play. The strongest sympathies of the audience are enlisted from the first, and every right-thinking mind must applaud the fearless spirit which in Gougol's words points to *Drink* as one of the causes of the prevalent dis-union between master and workman: a fact which in these days of trades-unions and trade-depressions ought to be met with a firm hand. Of *Coupeau* as rendered by Mr. C. Warner, pages might be written, and yet fail to adequately describe; his acting of this part, with its strong contrasts, its intensity, and its awful reality, is of a very high order. The appeal of the shattered man on his return from the hospital, when asking his poor wife to procure food, will ring for many a day in the memory of those who have heard it. We defer our notice of the Scenic effects to our next number, as we predict a very long run for this admirable drama.

THE LYCEUM.

In compliance with the wishes of his numerous admirers, Mr. Henry Irving has given a series of his most admired impersonations during the month of June, comprising *Richelieu*, *Eugene Aram*, *Hamlet*, *The Lady of Lyons*, *Louis XI*, and *Charles the First*, thus enabling those families who reside in London during the season, to gain a full appreciation of the varied powers of this talented actor.

THE GAIETY.

The engagement of the company of the *Comedie Francaise*, has proved a most brilliant success, as crowded and fashionable audiences have nightly testified. This admirably-trained company has performed in turn the principal pieces of their very extensive repertoire. Our French friends have met with that hearty reception, which England is always ready to bestow on real genius and on high and cultivated art.

Reviews.

DICKENS'S DICTIONARY OF LONDON.
AN UNCONVENTIONAL HANDBOOK. London:—Charles Dickens, Office of ALL THE YEAR ROUND, 26, Wellington Street.

It certainly suits (to quote Fielding) "the eternal fitness of things" that the son of the great novelist, whose works displayed so wide and intimate an acquaintance with London, should be the compiler of such a Handbook as the one before us. The clearness of its style, the comprehensibility of its language, are striking, and the inexhaustible fund of information contained in its pages is truly wonderful. Too much has been said in its praise to need any remarks from us, and indeed we think its merits may be best summed up by the opening word of its fifth page, viz:—"A 1."

Correspondence.

RULES.

- I. All letters must be addressed to the EDITOR, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given, the initials of name will be prefixed to the answer.
- IV. MSS. must always be accompanied by stamps for return, if found ineligible.

TO COUNTRY SUBSCRIBERS, who experience difficulty in obtaining the "World of Fashion." The Magazine will be posted free to any address, on the last day of each month, for 12s. a year. The P. O. O. should be made payable to the Publishers, or to Louis Devere & Co. 1, Kelso Place, Kensington, London, W. To ensure safety in transmission, it is better to ask the Postmaster to "Cross" the Order, so that it can only be paid through a Banker. Single copies will be sent post free, on receipt of 13 stamps.

ANXIOUS MOTHER writes:—

"You have conferred a great boon upon ladies by your patterns. Could you give the same advantage to those who have children by giving a plate of Children's Costumes, and selling the patterns of each costume at 6d? My large family compels me to be economical, and I have long thought 2s. 6d., 3s. 6d. and sometimes even 5s. was much too high a charge for children's patterns. The patterns I have had from you are much superior to those for which I have paid 3s. 6d."

We were not aware till we received your letter that there were any publications charging the prices you name for children's patterns, and we are much surprised at the fact. We will give a plate of children's dresses in an early number; and the price of pattern for each costume will be 6d.—ED. W. F.

LADY R—, writes:—

"I have always found a difficulty in being fitted, even at a West End Dressmaker's in London. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit. Kindly send me two more Busts of the sizes named below, I require them for my daughters' dresses, and shall recommend them to my friends."

Some dressmakers are not very skilful, and are only successful in fitting ladies of ordinary structure: with our system of cutting, all sizes can be fitted with equal ease. Thanks for the recommendation to your friends.—ED. W. F.

A DRESSMAKER writes:—

"I have never met with such success in my business as I have had this Spring. It has improved wonderfully, and I attribute it principally to having followed the advice you gave one of your correspondents. I have saved a good deal of labour, which enables me to charge less; and my profits have been much greater than before."

We are much pleased to hear of your success: by intelligence, industry, and fairness, people can succeed even in times of greatest depression.—ED. W. F.

Miss B—, writes:—

"I have found two large sizes in your series of patterns very useful, viz.—37½ and 41. Yorkshire ladies are generally tall. Please send me the rest of the two series, and two busts: sizes named below; P. O. O. enclosed. I should like you to give some variety in Mourning Costumes: those I receive from London are invariably the same style, and many ladies say they do not like to wear exactly the same Mourning as Mrs. A—, or Mrs. B—, &c., Have your fashion-designers no invention? The same amount of crape might be used, but in different styles."

We have supplied and forwarded your order. We

have for some time contemplated giving mourning costumes. A Lady suggested to us to put them on the fifth plate; we have taken her advice and shall give a series from the deepest to half mourning.—ED. W. F.

MARTHA writes:—

"Many thanks for your past kindness to me. By following your advice my business has increased beyond my highest expectations; I have now all the first-class dressmaking in the town. Your Model Busts have been of the greatest service to me, for not only do my young people use them for making up dresses on, but when a dress is finished, I put it on a bust in my show room, and through this I have had many extra orders, for ladies now step in to see the latest fashions, and by examining a completed dress in this manner, they are pleased, and often give me an order. Please send me as soon as possible, two more busts, same size as last order."

We are very happy to hear that you have been so successful. We inferred that such was the case from the many orders you have sent us, though you have not named it in your previous letters.—ED. W. F.

A WEST-END DRESSMAKER writes:—

"One of my best hands has been to Paris to improve herself. She tells me what immense use the Parisian Dressmakers make of the Model Bust. They take the measures of a lady, and if she is proportionate, or nearly so, they select a bust of her size, cut the pattern to fit the bust, try it on the lady, and make any alterations required. Some use machines, others do not, when finishing off the dress. They find that by the aid of the bust, they can finish three dresses in the time required for two before they discovered its use. Please send me two more Busts to fit the bodies enclosed with P.O.O."

French dressmakers have made great use of the Bust for some time, and every French lady who makes her own dresses has a bust of her own size, so that she can make up the dress with the greatest ease. We continually receive letters from various parts of England, thanking us for having introduced them here, and for selling them at such a low rate, the price being less than in France.—ED. W. F.

MRS. T. P., writes:—

"I found your pattern so perfect that I have made several dresses from it, and have found it very useful. I have paid other publishers 3s. 9d. and 4s. 6d. for patterns I could not use. I have recommended your Journal to my employers, who had not seen it before, they procured one, and are much pleased with it. Your cheap and good patterns save me a great deal of trouble and expense."

We are very glad to be of service to you. Many thanks for your kind recommendation.—ED. W. F.

MRS. E. M. writes:—

"Many thanks for selling patterns so cheap, I like your magazine better than any I have tried."

MDLLE M—e & Co., write:—

"We are much pleased with the styles in your Fashion Book, they are graceful and at the same time not too expensive. Your patterns are everything that can be desired."

MRS. J. W—, Leeds, writes:—

"Will you please forward per return of post, patterns Nos. 51 and 93: I find your patterns really reliable, and have every confidence in cutting from them, as I have proved by a three-years' experience that they are meant to be useful, which most patterns are not that are sent with many of the Fashion Journals."

Your letter is very gratifying to us. The numerous complaints which reached us as to the high prices and defective cut of the patterns supplied by some publishers, caused us to commence supplying really good and well-tested patterns at 6d. each.—ED. W. F.

Acknowledged with thanks, complimentary letters from Miss B—r., Mrs. Mc I—., M, D—y., Mrs. H—., Miss W—, Newcastle. Dressmaker, A. D. Halifax., E. B., Miss Frost, and B—, T. Ireland.



124

125

126

August 1879

Le Monde Élegant.

Plat 1

Full sized patterns numbered as above may be had from the Editors price sixpence each.

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127 -
August 1879

128

129

130
Plate 2

The Monde Éléant

Full sized patterns numbered as above may be had from the Editors for one shilling each



131

132

133

August 1879

Plate 3

Le Monde Éléant

Full sized patterns numbered as above may be had from the Editors for sale each

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134

135

136

August 1879

Plate 4

Le Monde Élegant

Figs 2 & 3 are from Madame Cely, 8, Rue de la Paix, Paris.

Full sized patterns, numbered as above, may be had from the Editor, price 10 pence each.

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August 1879

Le Monde Éléant

Plate 5

These Bonnets & Hats can be had from Madame Desfourmontelle, 30, Boulevard des Capucines, Paris.
 Made to Her Majesty the Queen, and to H. R. H. the Princess of Wales.

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.

Fig. 1.

Fig. 2.

Fig. 3.



124.

Number of Pattern.

125.

126.

PLATE 2a.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.



127.

Number of Pattern.

128.

129.

130.

PLATE 3a.

Fig. 1.

Fig. 2.

Fig. 3.



131.

Number of Pattern.

132.

133.

PLATE 4a.

Fig. 1.

Fig. 2.

Fig. 3.



134.

Number of Pattern.

135.

136.

USEFUL COSTUMES FOR CHILDREN.

(Patterns 6d. each.)



143. 144. 145. 146. 147. 148. 149.

No. 143.—Dress of blue Zephyr for a little girl of 7 years old. It is pleated back and front, and has two plissés and tabs under the bias band at the bottom. It will take 2½ yards Zephyr.

No. 144.—Costume for a young lady of 15 or 16. Norfolk Body, skirt, and draped Tunique of light brown cashmere trimmed with blue silk bands. Will require 10 yds. of Cashmere; 1 yard of silk.

No. 145.—Costume for a girl of 10 years old. It is of pink Zephyr trimmed with embroidery. The front is formed of long plissés on which opens the Jacket, which is edged with embroidery. Black satin bows at corners of basques and a large one at back of waist. 6 yds. Zephyr and 4 yds. of embroidery.

No. 146.—Costume for a girl of 5. Dress of pink Holland; plissé at front and in middle of back, and having bands and flounces at bottom. Will take 4 yds. of Holland.

No. 147.—The Zouave Suit for a little boy of 8 or 9 years old. Jacket, Waistcoat, and Knickerbockers of grey or drab Tweed. White linen collar and red stockings. Will require about 2½ yds. of Tweed.

No. 148.—Paletot for a child of 5 or 6 years old. It is made of white or light colored flannel, trimmed with bands of blue silk. It will take 2½ yds. of flannel and 1 yd. of silk.

No. 149.—Costume for a young lady 13 or 14 years of age. It is made of lavender cashmere, and has a broad sash of brown silk just above the large pleating of skirt: the cuffs, collar, and bias band on the skirt are of the same brown silk. Will take 7 yds. cashmere; 3 yds. of silk.



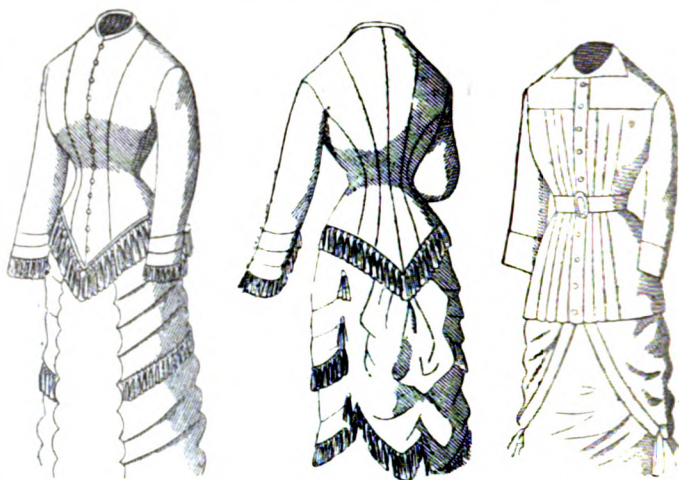
151 and 151A.

150.

No. 151 and 151A.—Back and Front views: Sailor's suit of Navy blue Serge trimmed with bands of light blue, edged with pipings of white linen. Will require:—3 to 3½ yds. of Navy blue serge 29 inches wide: ½ yd. of light blue. Pattern No. 151 is for 26 inches chest, age 8. No. 151A is for a 28 inches chest measure, age 10 to 11.

No. 150.—Boy's 'Man of War' Suit; Back and front views. Suit of Navy blue Serge, the collar trimmed with light blue braid, or without trimming if preferred. It will take about 3½ yds. of serge for a boy of 9 or 10 years, other sizes in proportion.

SUPPLEMENTARY PATTERNS.



125A.

130A

No. 125A shows the front and back views of the pointed body of the dress presented on No. 125 of plate 1.

No. 130A shows the front of the Lady's dress No. 130 in plate 2. The Casing is of the Norfolk or pleated form with yoke piece at the shoulders; for the appearance at the back, see No. 144.

** For further description of these two dresses, see pages 2 and 3.

N.B. Full-sized Patterns of these Costumes can be obtained from the Editors. Price Sixpence each.

DEVERE'S MODEL BUSTS. PRICE 26s. EACH.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit they have derived from their use. We believe these Busts to be absolutely indispensable to all successful and economical dressmaking, whether in the family or the work-room, and we therefore append a selection of a few among the countless testimonials that have reached us.

TESTIMONIALS.

LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65: the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

MADAME C— writes:—

"I have now three of your new Model Busts, a Wanzer Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

A WEST-END DRESSMAKER writes:—

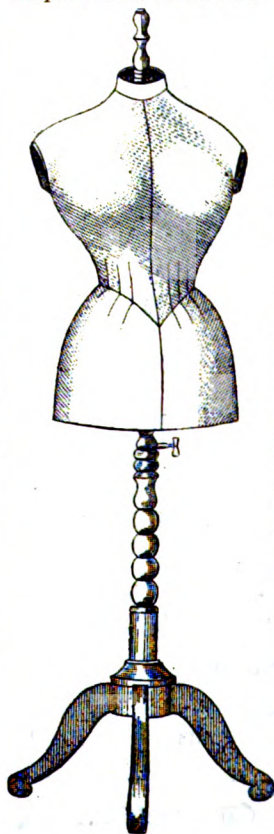
"One of my best hands tells me what immense use the Parisian Dressmakers make of the Model Bust. They find that by the aid of the Bust, they can finish three dresses in the time required for two before they discovered its use."

These Busts are so arranged as to take to pieces with the greatest ease, and pack in a very small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

We supply these Busts, for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ and 44 inches; and we deliver one securely packed in a crate and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. Order for 26s.

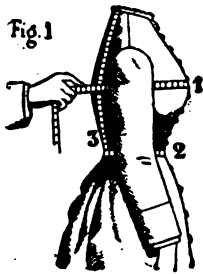
N. B. When ordering a Bust it is better to send an old dress body that fits well, together with the exact size round the chest. A Bust suited to the lady will then be carefully selected from our stock and forwarded with the body.

Can be obtained only from MESSRS LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing P. O. Order for the amount.



INSTRUCTIONS FOR DRESSMAKING.

HOW TO TAKE THE MEASURES.

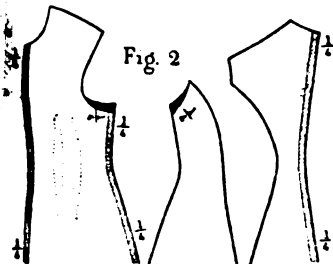


The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

HOW TO CHANGE THE SIZE OF OUR PATTERNS.

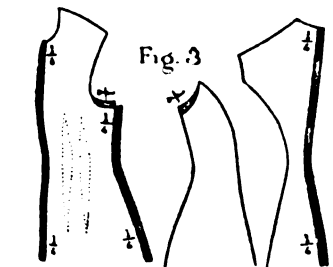
If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for 34½ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from 31½ to 42½; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps. If however the lady is only a size larger or smaller than 34½ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern

when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge ½ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out ½ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge ½ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the ½ of an inch indicated by the shaded positions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

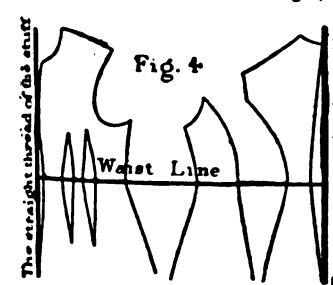


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonaises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side pieces and in the back, may exactly correspond. In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the *bias*, care must be taken that it is exactly on the *bias*, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

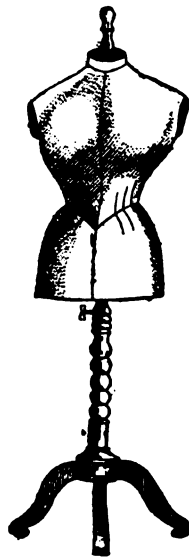
This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches.

Both these series of patterns are principally intended for Dressmakers, If Ladies require any of the above sizes to suit themselves or their families, they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in *papier maché*, from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust. It will also be found very useful in making up lace collars, fichús, &c., &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 26s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or a old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape: these paddings are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7½ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

DEVERE'S PARIS MODEL PATTERNS,

Price Sixpence Each, Post Free.

DEVERE'S PARIS MODEL PATTERNS are far superior to any that have hitherto been sold in England, France, or America. They are made new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO AUG. 31st, 1879.

IN ORDERING A PATTERN ONLY THE NUMBER (and LETTER if any) NEED BE SPECIFIED.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

NEW FRENCH UNDERLINEN.

(Reduced Prices.)

UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

No. 1A.—Dressing Gown, 6d. No. 2A.—Dressing Jacket, 4d. No. 3A.—Train Petticoat, 6d. No. 4A.—Petticoat Body, 4d. No. 5A.—Night Dress, 6d. No. 6A.—Petticoat, walking length, 6d. No. 6B.—Princesse Petticoat, body & skirt in one, 6d. No. 7A.—Chemise, 4d. No. 8A.—Full Drawers, 4d. No. 8B.—Chemise and Drawers combination, 6d. No. 9A.—Flannel Vest.

Price 4d. and 6d. each post free.

N. B. The complete set of 11 patterns may be had (post free) for 3s. 6d.

UNDERLINEN FOR GIRLS.

All cut for Chest measures of 27 inches. Age 12.

No. 10A.—Dress. No. 22A.—Frock. No. 23A.—Frock. No. 12A.—Petticoat. No. 13A.—Princesse Petticoat. No. 14A.—Petticoat Body. No. 15A.—Drawers. No. 16A.—Flannel Vest. No. 17A.—Flannel Petticoat. No. 18A.—Bathing Costume. No. 19A.—Chemise. No. 20A.—Night Dress.

Price 4d. each post free.

N. B. The complete set of 11 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. (Age 4.)

No. 21A.—Dress. No. 22A.—Frock. No. 23A.—Frock. No. 24A.—Chemise Drawers. No. 25A.—Chemisette. No. 26A.—Body Drawers. No. 27A.—Blouse. No. 28A.—Petticoat. No. 29A.—Blouse. No. 30A.—Night Gown. No. 31A.—Chemise. No. 32A.—Drawers.

Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

Nos. 33A.—Cloak. 34A.—Short Frock. 35A.—Long Robe, or Monthly Gown if less trimmed. 36A.—Petticoat. 37A.—Short Princess Frock. 38A.—Long Petticoat, Cambric or Flannel. 39A.—Shirt. 40A.—Bib. 41A.—Night Jacket, lengthened to form Night-Gown. 42A.—Shoe. 43A.—Baby's Drawers or Couvre-linge.

Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

Illustrations of any of this Underlinen will be sent (post free) on receipt of a stamped and addressed envelope.

STANDARD BODY PATTERNS, WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper at Reduced Prices.)

CHILDREN and GIRLS' sizes, 3d. each, post free.
Chest Measures, 19, 21½, 22, 24, 27, 28½, 30.

LADIES' SIZES, 4d. each, post free.
Chest Measures.—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

** PARIS MODEL PATTERNS PRICE SIXPENCE EACH.

1878.

No. 1.—Marquise Trained Skirt, for Evening Dress.
" 2.—Abergeldie Waterproof Cloak, (Ulster style.)
" 3.—Queen Margherita Tunique.
" 4.—Louise Robe Princesse.
" 5.—Demi-Train Skirt, for morning wear, fulness at back commencing below the waist.
" 6.—Upper Skirt, Tablier and yoke Bodice.
" 7.—Duchesse Train Skirt, (new square style).

DECEMBER, 1878.

" 10.—Corinne Robe Princesse, with train to carry on the arm.
" 11.—Eva Visite.
" 12.—Mignon Visite.
" 13.—Dinner Dress, Princesse style.
" 14.—Tunique a Gilet for Ball Dress.
" 15.—Tunique and draped Plastron for Ball Drss.
" 16.—Tunique for Dinner Dress.

JANUARY, 1879.

No. 21.—The Gainsborough Princesse Dress.
" 23.—Close-fitting Pelisse.
" 24.—Child's Ball Dress.
" 25.—Manteau Visite.
" 26.—The Alexandrine Robe Princesse.
" 27.—Princesse Dress with gilet.
" 29.—Polonaise and Tablier for Ball Dress.
" 30.—Robe Princesse a Plastron.
" 31.—Ball Dress with long train.
" 32.—Tunique Habit with square opening.
" 34.—Duchesse Dress for Mourning.

FEBRUARY, 1879.

" 36.—Princesse Dress.
" 37.—The Thyra Visite.
" 38.—Princesse Dress for a young lady of 13 years.
" 39.—Elizabeth Costume a Gilet.
" 40.—Tunique Skirt.
" 42.—Polonaise for Ball Dress with square train.
" 47.—The Marie Ball Dress.
" 48.—Dress Skirt of walking length.

MARCH, 1879.

" 49.—Bridesmaid's Costume. Polonaise and drapery of skirt.
" 50.—Wedding Dress. Polonaise & draperies.
" 51.—Demi-Saison Pelisse with wide sleeve.
" 52.—Polonaise Princesse, with draped tablier.
" 53.—Little Boy's Costume.
" 54.—Abercorn Visiting Costume: Corsage, upper skirt, and drapery.
" 55.—Corsage, Upper skirt and train. The Dudley Costume.
" 57.—Margaretha Upper skirt and straight Tablier.
" 58.—Corsage a revers and upper skirt for Ball Dress.
" 59.—Visite Mantle.
" 61.—Demi-Saison Paletot.
" 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
" 63.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
" 64.—Robe Princesse for a girl of 9 years old.

APRIL, 1879.

" 65.—The Rosalinda Princesse Tunique.
" 66.—Casaque, Tablier and drapery.
" 68.—Cashmere Morning Costume.
" 69.—Edmee Visiting Costume; upper skirt.
" 70.—The Paula Mantelet.
" 71.—Elegant Ball Toilette.
" 74.—Amelie Promenade Costume with gilet and Princesse Tunique, with train to be carried on the arm.
" 75.—Alexandra Mantle.
" 75A.—Corsage and Skirt.
" 76.—Little Minna's Costume, for a child of 7 years.
" 77.—Upper Skirt for a young lady about 14 years.
" 78.—Paletot for a girl of 14.
" 79.—Lady's Riding Habit Train, gored style, without plents at waist.
" 80.—Lady's Riding Habit Body. N.B.—May be had (A) with plain basque, (B) with gilet, or (C) with pointed waist and short jockey skirt at back.
" 81.—Double-breasted outdoor Jacket for making up in cloth.

MAY, 1879.

" 82.—The Christina Costume.
" 83.—Grosvenor Costume, Corsage and Upper Skirt.
" 84.—The Orleans Costume, Corsage and draperies.
" 85.—Reception Toilette, Corsage & Tunique.
" 86.—Concert Toilette Corsage, Panier and Bouffant.
" 87.—The Irene Costume, Corsage & Scarf.
" 88.—Young lady's Tussore silk dress.
" 89.—The Pourtales Robe Princesse.
" 90.—The Adelaide Visiting Toilette.
" 91.—The Louise Margaret du Cour.
" 92.—The Baven Manteau du Cour.
" 93.—Promenade Dress for a child of 8 years old.
" 94.—The Ella Visite.
" 94A.—Lady's Bathing Dress.

JUNE, 1879.

" 95.—Travelling Costume, Paletot a gilet, upper skirt and bouffant.
" 97.—Olivia Toilette, Jacket and upper skirt.
" 98.—The Bernhardt Costume, Corsage, Panier, Bouffant and Train Skirt.
" 99.—Greek Costume, Pallium.
" 100.—Sea-side Costume, open Corsage and Tunique.

No. 102.—Concert Toilette, gilet and Manteau de Cour.
" 103.—Reception Toilette, Tunique and Panier.
" 104.—The Agnes Costume, Corsage a gilet and panier.
" 105.—The Lillian Costume, Cuirasse & double skirt.
" 106.—Little Nellie's Toilette, for a girl of 5 years old.
" 107.—Walking Costume for a young lady of 14½ years of age, Jacket, Tablier, and bouffant.
" 108.—The Celestine Gilet, long in front and short back of neck: useful for Dinner Toilette.
" 109.—The Boulogne tunique, "Fishwife" style.

JULY, 1879.

" 110.—The Sutherland Toilette, Cuirasse body and Tunique.
" 111.—Garden Party Costume. Princesse Tunique and Train.
" 112.—Home Costume. Princesse Tunique & gilet.
" 113.—Grenadine Dress, Corsage a basques.
" 114.—Little Zephyr Costume for a child 6 years old.
" 115.—Angusta Toilette for an elderly lady, Corsage a basques, and back bouffant.
" 116.—Frederic Visiting Costume, Tunique with long lappet.
" 117.—The Dorothea Ball Dress, Corsage, muslin bodice and front draperies.
" 118.—The Cornwallis Dinner Dress, Corsage, tunique and draperies.
" 119.—The Pompadour Concert Toilette, Corsage, panier, and back part of upper skirt.
" 120.—The Ophelia Costume.
" 121.—The Nilsson Home Toilette, Corsage & panier.
" 122.—The Brighton Travelling Coat.
" 123.—Deep Mourning Costume, to be worn for a parent. Corsage a basques, and moderately trained skirt.

AUGUST 1879.

" 124.—The Agatha Costume, tunique and bodice.
" 125.—The Beatrice Visite.
" 125A.—Dress with high pointed Corsage.
" 126.—The Florian Toilette. Corsage, gilet, upper skirt and drapery.
" 127.—The Eastbourne Promenade Costume. Princesse tunique and train to carry on the arm.
" 128.—The Lansdowne summer toilette, upper skirt, tablier, and bouffant. The full Corsage a gilet given gratis with the Magazine.
" 129.—Little Cicely's Robe Princesse, given gratis with the August Magazine.
" 130.—The Mathilde Visite.
" 130A.—Dress-skirt & Norfolk Jacket body with yoke.
" 131.—The Sandringham Dinner Dress, pointed corsage and draped tunique.
" 132.—The Lonsdale Concert or Dinner Dress. Complete except the trained under-skirt.
" 133.—Reception toilette, corsage with long basque.
" 134.—The Trouville Morning Costume, corsage, tablier, and bouffant.
" 135.—The Aida barege Costume, gilet, Princesse tunique, and drapery of skirt.
" 136.—The Roseberry Afternoon Toilette, pointed corsage, tunique, and bouffant.
" 137.—Mourning Costume.

" 138.—Skirt with medium Train.
" 139.—Skirt with long Train.
" 140.—The Victoria Mantelet.
" 140A.—The new Shoulder Cape, two styles.
" 141.—The Croizette Pelerin Fichu.
" 142.—Lawn Tennis Tunique, (Pinafore style).
" 143.—Plented dress for a little girl of 7 or 8.
" 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31.
" 145.—Corsage, panier, and skirt for a girl of 16.
" 146.—Dress with low neck for a little girl of 5 or 6.
" 147.—Zouave Suit for boy 8 or 9 years old.
" 148.—Paletot or out door Jacket for a little girl of 6 years old.
" 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½.
" 150.—Man of War suit for a boy of 9 or 10 years old.
" 151.—Boy's Sailor's Suit, age 7 to 8.
" 151A.—Boy's Sailor's suit, age 10 to 11.

Those patterns marked (*) have not been illustrated in our plates: they are standard patterns of general utility, added to our list by special request.

** This list is added to every month; for particulars which see succeeding numbers of the Magazine.
N.B.—Patterns are withdrawn from this list as soon as they go out of fashion.

** These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 34 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.
Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London, W.

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THE WORLD OF FASHION.

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AUGUST, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS.
FOR AUGUST, 1879.

Some of the Parisian Dressmakers have never passed through a season of greater depression than the present one; we refer to those who occupy apartments like palaces, and show those patronising manners to their customers, that so many of them assumed during the Empire. Not however having the benefit of the guiding taste of the French Aristocracy, they are now obliged to seek for novelties among costumes that appeared during the worst period of the first French Revolution: hence the re-introduction of the *Directoire* Hat and of the semi-masculine attire assumed by the ladies of that undesirable period. Some publishers are vainly attempting to introduce these styles into England.

The real progress and development of Fashion is now only to be seen among those more modest dressmakers, who are exclusively patronised by the *Ancienne Noblesse* of France; their ideas are guided by that refined taste possessed by the ladies of the French Aristocracy, and it is from these houses alone that we select the Costumes that appear in this Magazine. We may add that these Dressmakers, some of whose names we have mentioned from time to time in our pages, are as moderate in their charges as the others are extravagant, and that their taste is always superior.

We mentioned in one of our Spring numbers, that the extreme tightness of dresses over the hips was to about to disappear, and that instead of this tightness there would be a fulling of drapery, which would be a great improvement to the figure. This change has already taken place, but it will never assume the extravagance of past times.

Another change we pointed out was the return to bodies with the waists pointed back and front. The style has been very rapidly adopted, and some houses have already begun

to carry it to excess. Many publishers seem quite unaware that exaggerations which are suited for Belgium or Germany, will rarely be found in accordance with the quiet refined taste of English ladies.

The *Gilets* have been so long fashionable that they will now begin to disappear, and the same may be said of the *revers*.

The *Princesse* style will continue in favor.

At the request of a large number of our Subscribers, we have given, on plate 7, a group of Children's Costumes of simple style and very easy to make up: all ages are represented, and we supply the full-sized patterns at sixpence each as usual. In our September Number we shall give a colored plate of Children's Costumes for Autumn and Winter, instead of the plate of Evening Costumes, for which there is but little demand at the present season of the year.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

The special characteristic of refined taste in dress consists in the perfect adaptation of all parts of the Costume, in the art of harmonising, and contrasting colors with discrimination, taking care to draw attention more to the person than to the dress itself.

Always follow fashion in its more reasonable styles. But if you are determined to follow fashion closely in its colors, at least let the trimming you choose contrast well with, or else suit, your complexion.

Nothing is so inartistic or so unbecoming as to see a Lady of florid complexion, attired in a dress of pale pink, or a Lady with sallow complexion wearing a brilliant white or light-colored toilette.

To guard you against any of these inharmonious contrasts, I will just write down a few colors, that will best suit various complexions.

To set off a fair or blonde complexion to the greatest advantage, always choose either very pale colors, such as pale pink, rose, lilac, or white; or else very dark colors, such as dark green, dark purple, violet, or caroubier. The light colors will improve the complexion by comparison, the others by contrast. For jewellery, pearls, turquoise, or cornelians, will suit best.

The best color to enhance the beauty of a *brunette* is decidedly yellow; bright red and green are also very becoming; in fact all bright colors. Diamonds or amber are most suited for jewellery.

A lady with a florid complexion should choose bright red, violet, or other colors that will outshine the high tone of the complexion. For jewels, the most suited are corals, garnets, and diamonds on ruby velvet.

A lady of pale complexion will dress with advantage by choosing greys of all shades with bows of pale yellow, or a black dress trimmed with pink bows.

The most appropriate jewels are, pink garnets, lava, and cameos.

All shades of blue or green, and several shades of purple and red, suit a fallow complexion. Emeralds as jewels are the most appropriate.

Great attention must be given to the coiffure, and to the style of hats and bonnets, which should always be suited to the shape of the head and face.

For instance a lady with a long oval face and long neck, should wear her hair low in the neck, not high on the forehead, but full on the temples. A lady with a round face and short neck, can wear to advantage her hair high at back and front, and *dégué* on the temples. This is a matter in which Fashion should be considered quite secondary. Each fair lady must wear the style that most becomes her.

A brunette may wear in her hair, camellias, roses, red or yellow, diamonds and even pearls, while the blonde should keep to smaller flowers, such as forget-me-nots, rose-buds, &c. In general a brunette should wear everything more solid, more massive than the blonde, to whom all flowing and light textures are most becoming.

A tall lady should avoid stripes; checked, figured, or plain materials are best. If thin, a lady will look well in checked and figured materials. A stout lady should avoid checked and figured patterns; striped, plain and dark shaded materials, (black principally) will be most advantageous.

COMTESSE DE B.—

THE FULL-SIZED PATTERNS.

Our Patterns are all suited for Ladies of medium height and of proportionate figure; measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

THE LANSDOWNE CORSAGE A PANIER.

Our first pattern which we this month present to our Subscribers is the CORSAGE à PANIER of the Lansdowne Costume (No. 128), which is represented on the second figure of our second plate. There is a full body, the fullness being drawn in at the waist to the exact size of the body by four short pleats, as shown by the pricked lines on the front. The front of *basque* is slightly draped as shown by the pricking, while the back of *basque* (see plate 2a) is caught up, thus forming a slight panier at the side. This pattern is given complete in its full length, and consists of four pieces, viz:—front, sidepiece, back and sleeve.

N.B. The pattern of draped upper skirt, Tablier, bouffant, and underskirt necessary to complete this elegant costume, will be forwarded post free, on receipt of six stamps, by the Editors, 1, Kelso Place, Kensington, London, W.

CHILD'S PRINCESSE ROBE.

Our second pattern, is little Cicely's PRINCESSE ROBE, for a girl about four or five years of age. This pattern consists of front, sidepiece, back, and short sleeve, all these pieces are given complete, except the back skirt, the bottom of which will require lengthening to agree with the side piece.

Description Of the Plates of Costumes.

* The Reverse views of all the Costumes on these four Plates will be found on plate 6.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see page 8.

The number in brackets, preceeding the description

of each figure, is the number of the Costume in our list of full-sized patterns.

PLATE THE FIRST.

Fig. 1.—(124).—The Agatha Promenade Costume of a brown fancy material trimmed with *passementerie*. The Polonaise is looped up by three folds in front, which causes it to open in a *A* form; the opening is trimmed by loops of ribbon. The petticoat is *plissé* all round. The Polonaise can be worn over any kind of petticoat, provided it matches, or is of a darker shade of color than the polonaise. The polonaise will require 5 yds. of material 30 inches wide; 7½ yds. *passementerie*; 3 yds. ribbon; the petticoat 11 yds.

Fig. 2.—(125).—The Beatrice Visite of *Shuddas de l'Inde*, trimmed with velvet, *passementerie* and lace. Will require:—2½ yds. of *Shuddas* 47 inches wide; 6½ yds. lace; 1 yd. velvet; 1 ornament for the back, 2 for the front; 6 yds. narrow braid; 8 dozen small buttons for trimming; 1 dozen large buttons; 5 yds. *passementerie*.

The Dress (125a) is of mauve foulard, trimmed with fringe and ribbon. The body is pointed front and back, with a plastron that simulates a *gilet*, and which is carried down to the *plissés* of the skirt, see No. 125a on plate 7. These foulard dresses are generally made on a petticoat of dark colored silk; for instance this dress may be *montée* on dark violet silk. Quantity required:—16 yds. foulard; 8 yds. fringe; 4 yds. ribbon.

Fig. 3.—(126).—The Floriane Toilette of blue Zéphyr, trimmed with Pompadour sateen, (both washing materials). The *gilet*, *écharpe* at bottom of skirt, and two small sash-like bands at back, are of Pompadour sateen. On each side of the *gilet* is a folded band of Zéphyr imitating a *fichu* and gathered at the waist. The tunic starts from the waist, opens in front, and forms a loop behind at the bottom where the *écharpe* meets. The front is slightly *bouillonné*; the demi-train skirt is trimmed by two *plissés*. 12 yds. Zéphyr; 2½ Pompadour sateen.

PLATE THE SECOND.

Fig. 1.—(127).—The Eastbourne Seaside Promenade Costume of blue Zéphyr and brown sateen. The corsage, back and train are cut *en Princesse*; in front the Jacket is open square on the chest, and slightly *bouffante* on the hips. The tunic is very much open in front so as to show the petticoat, which is made of deep pleats of brown satin, laid on a Zéphyr petticoat, the flounce at bottom is alternately a deep pleat of Zéphyr and sateen, and is headed by a scalloped *bouillonné*. Will require:—10 yds. Zéphyr; 4 yds. sateen.

Fig. 2.—(128).—The Lansdowne Seaside Toilette of pink barége, trimmed with lace. The Jacket, which is separate from the skirt, has a *gilet* edged by lace. The Jacket has a resemblance to the *corsage à la vierge*: it is gathered at the waist, and may be slightly gathered

on the shoulders. The tunic, trimmed by lace, opens in front upon a tablier; it opens likewise at back upon a loop, which falls on the flounces of the skirt. 12 yds. barége 30 inches wide; 9½ yds. lace; 3 yds. red ribbon; 3 yds. white ribbon. *The Jacket pattern is given full-sized.*

Fig. 3.—(129).—Little Cicely's Promenade Costume of light buff sateen, trimmed with braid. 2¼ yds. sateen; 9 yds. braid; 4 dozen buttons. *This pattern is given full-sized.*

Fig. 4.—(130).—The Mathilde Visite of thin cloth or cachemire trimmed with *passementerie* and fringe. 2¼ yds. cloth; 7 yds. fringe; 2 yds. wide trimming; 4 yds. narrow trimming; 1 yd. cord.

Dress of grey cachemire.—(130A).—The body is a Norfolk Jacket with yoke, see fig. 130A on plate 7; the front of dress is slightly *bouillonné*, the sides are ornamented by paniers and bows. At back the polonaise falls in folds on the train. 6½ yds. cachemire 47 inches wide.

PLATE THE THIRD.

Fig. 1.—(131).—Sandringham Dinner Dress of grey brocade and black silk, trimmed with lace. The corsage is opened in a square and is pointed back and front. The lace trimming imitates a pointed *gilet*. The tunic starts from the waist, is gracefully draped at sides, fastened by a rosette and loops of ribbon, and trimmed all round by lace. The petticoat is of black silk, the front forming deep pleats above the *plissés*; the back under the tunic is plain. 5 yds. brocade; 10½ yds. black silk; 6 yds. lace; 4½ yds. ribbon.

Fig. 2.—(132).—The Lonsdale Concert or Dinner dress of brown silk and Pompadour silk. The body opens in a square form, and is pointed back and front and trimmed all round by lace. The tunique forms long tabs, starting from the waist down to the bottom of skirt, where they terminate in *revers*: the back is *bouffant*. 10 yds. brown silk; 4 yds. Pompadour brocade; 12 china buttons; 18 brown buttons.

Fig. 3.—(133).—Reception Toilette of light blue silk, with white satin lace *gilet* and lace trimming. The Jacket is ornamented at sides by three deep pleats and at back by bows. The front of skirt is trimmed by *plissés* of white lace and blue silk, and the back of train is drawn in at the centre by two *plissés* of silk, and three of lace. 12 yds. silk; 1 yd. satin; 8 yds. lace.

PLATE THE FOURTH.

Fig. 1.—(134).—The Trouville Morning Costume of Nacarat cachemire, trimmed by *Pekin-a-fleurs*. The Jacket has the *gilet*, *revers*, cuffs and pockets in *Pekin*. The tunic has in front a large *revers* in *Pekin*, and a band of the same edges the tunique at back. Cascades of ribbon ornament the right side. 7 yds. for jacket and polonaise, 30 inches wide; 2½ yds. brocade; 18 buttons; 10 yds. for petticoat with deep *plissé*.

Fig. 2.—(135).—The Aida Costume of barege trimmed with lace. The Polonaise is like a *princesse* dress, opened in front; the front simulates a *gilet*. The front drapery imitates a kind of double *tablier*. The skirt is trimmed by two *plissés* and a *bouillonné*. Will take 20 yds. barege; 11 yds. lace; 12 buttons; 2 yds. brown ribbon.

Fig. 3.—(136).—The Roseberry Afternoon toilette of pink foulard; the body is pointed front and back. The tunique is edged by Princess of Wales's red; it is first fastened by a bow at the point of body, then carried over the hips and made *bouffante* at back, falling in loops over the train: the front of skirt is opened by *revers* over a *plissé*. Quantities required;—17 yds. foulard; 1 yd. Princess of Wales red; 12 buttons; 5 yds. ribbon.

N.B. This dress can be made *en princesse*, and the tunique fastened on it to represent a pointed body.

PLATE THE FIFTH.

No. 1. BONNET of brown straw, trimmed at right side by a drapery of white and yellow brocade, and at left side by a brown ostrich feather. The inside is lined by a puffing of *caroubier* silk, and the strings are of cedar brown silk, which also forms a bow at back.

No. 2. BONNET of white chip: at the right side are two large white roses, accompanied by half open buds, foliage, and a black velvet bow; at left side is a white ostrich feather: the inside is finished by black velvet, which also forms the *brides*.

No. 3.—LAMBALLE FICHU for afternoon receptions, composed of white India crepe, draped and edged by a double frill of lace, showing pointed ends, which fall in front and are edged by single frills of lace: the *fichu* is ornamented by flowers and by loops and ends of very pale blue ribbon.

This elegant Fichu is from MADAME CELY, 8, Rue de la Paix, Paris.

No. 4. HAT of coarse black straw, trimmed by black ostrich feathers: the brim is lined by a puffing of black silk, and is turned up at right side.

No. 5.—(137).—Indoor Mourning dress for a parent, made of Paramatta trimmed with Albert Crêpe. The body is pointed back and front, and edged by *crêpe*. The tunique is slightly gathered in front and at sides it is *bouillonné*. At back it is looped up twice, and the ends fall on the skirt, which is trimmed all round by two deep bands of *crêpe* and edged by a *plissé*. It will require 13 yds. paramatta; 3 *crêpe*; 18 buttons.

No. 6. BONNET of mixed black and white fancy straw: trimmed by a drapery of white silk gauze with narrow stripes: at back are two white roses, accompanied by brown berries, foliage and a small scarlet flower. Strings of black silk.

No. 7. SAILOR SHAPED HAT of white straw: the brim is turned up, and is partially covered with brown velvet, and the hat is trimmed by a brown and a crimson ostrich feather, with loops of brown and of crimson ribbon. Inside the brim is a small bird.

No. 8.—(Dinner or Evening FICHU of white and pale yellow striped china *crêpe*, with double frills of *crêpe-lisse* arranged in narrow pleats: in front are spiral folds of *crêpe*, similarly pleated, and forming edging to pointed ends, the *crêpe* frilling is also carried round the neck, forming at back an upright collar. On the chest are some bright colored flowers with foliage. *This Fichu is by MADAME CELY, 8, Rue de la Paix, Paris.*

THE PRINCE IMPERIAL.

The deepest pulse of England's heart is stirred—
 A cry comes forth from Afric's burning coast,
 Our guest the Prince Imperial, is dead!
 Slaughtered by savage hands of England's foes,
 Slain in our quarrel, on our service bent.
 Ah! noble soul! that in the flush of youth,
 In manhood's freshness, with heroic fire,
 Drew from the sheath a stainless, maiden sword,
 And gladly gave it to the kindly land
 That erewhile sheltered thine illustrious ones;
 Ah! kingly heart! born a great nation's hope,
 And cradled in the shadow of a throne,
 No crown was thine to wear before the lands,
 No jewelled "round and top of sovereignty,"
 Nor soldier's scarce less glorious laurel wreath;
 Thy knightly spurs were yet to win, and bare,
 Unblazoned, and unstoried, was thy shield.
 The lips, where lately clung the parting kiss
 Of thy great mother, have no word to say
 In all the strife of tongues that stuns the world;
 Kings may be crowned or crownless, nations rise,
 Flourish or fall, it nothing is to thee:
 No doubtful claim doth vex thy quiet sleep,
 No shadow of a crown torments thy rest,
 No grief for forfeit splendour of a throne
 Mars the great calm of thy new-entered life,
 The life that brake for thee beneath the flash
 Of blinding steel, on that far foreign shore!

England! that young life was laid down for thee,
 Spent in thy quarrel, taken by thy foes,
 That kingly blood was shed by savage hands,
 Impelled by hearts more savage, hearts that deem
 Man has no manhood until human blood
 Has dyed the murderous weapon in his hand.
 England! stand forth before the watching world,
 And take good vengeance for this Prince's death!
 Root from those savage hearts their cruel creed,
 Rear thou the standard of a goodly faith
 Upon those awful wastes, and let the song
 Of peace and love make music in the land;
 Break thou the stronghold of the powers of ill
 In all the realm of "the Dark Continent,"
 Until the baleful flames of war die out
 And peace's fair, white roses bloom at will:
 Let England's name become the watchword true
 For mercy, love, and closest brotherhood
 Between all shades of colour and of creed:
 So shall the death we mourn be well avenged!

But thou, Illustrious Mother of the Dead,
 What tongue or pen can tell thy mighty grief?
 Bereaved of all thy treasures and alone!
 We call to mind in this thine hour of woe,
 Thy loveliness, thine high imperial state,
 Thy goodness, and thy friendship for our land:
 Thine husband was our friend in peace and war,
 And when his day of desolation came,
 We gave him all we could, an exile's home
 Upon our friendly shore, an exile's grave,
 A nation's tears,—tears shed for him and thee:
 But now, oh Empress! sorrow breaks all bounds,
 And every heart in England aches for thee,
 And every soul is lifted up to Heaven
 In prayer profound, that comfort may come down
 From One who hears each note of human woe,
 Who knows the love of mother and of son
 With knowledge passing sons' and mothers' love
 In this poor life so full of broken ties;
 God look upon thee, Lady, take thine heart
 Into His gentle hand, and keep it there
 Supporting and consoling, till the time
 When it shall beat with rapture pure and high,
 As hand in hand with husband and with son,
 Love crowns the Cross which God has laid on thee!

H. S.

WELL OUTWORN.

By the Author of "Basil Raymond's Wife," "Four Fair Nieces," &c., &c.

CHAPTER I.

"And ye shall walk in silk attire,
 And siller ha'e to spare."

—OLD SONG.

The usual crowd of Sunday evening worshippers was pouring through the quaintly-carved doors of St. Stephen's Church, Farminster, on a warm July evening. The service had been of the longest, and the heat was trying, so the cool breezes at play in the lime-walk which led from the main street to the church, were very grateful to the released congregation, few of whom hurried on their homeward way, but loitered in the shady avenue exchanging greetings.

Among them was a tall fine lady of more than middle age, habited in somewhat faded widow's weeds, with a depressed, sickly look on her once-pretty face, and with—at the present moment—an expression of sullen resentment on her features. She was accompanied by a young man of elegant appearance and upright bearing, whose near resemblance to herself proclaimed the close relationship between them. But the stern silence between the pair showed that, mother and son though they were, there was discord between them.

Arthur Vincent, carrying his mother's prayer-book with his own, passed on with head erect, under the shadowy lime-trees in the July evening sunshine; looking neither to the right hand nor the left, except when he briefly returned the bows of his acquaintance. These were not few or far between, for Arthur Vincent, though he was only cashier in the Farminster Bank, with a salary of two hundred per annum, and a widowed mother to maintain, was a popular young man, and more than one Farminster damsel with reasonable dower and golden expectations would have gladly "set up house" with Arthur Vincent, even though his mother would be a fixture in his home to the end of his life. It was well known moreover in Farminster that Mrs. Vincent would come into a large property at the death of her uncle, an aged man of miserly disposition, who, although he grudged a shilling to his struggling niece and her son while he yet lived, showed no reluctance in speaking of the time when they would enjoy his wealth, if, to use his own expression, "they behaved themselves." Very little opportunity or inclination had poor Mrs. Vincent to misbehave herself, but she kept a constant

and anxious look-out on the conduct of her son, lest by any false step he should imperil the inheritance which might be hers and his on the old man's death. It will therefore be seen that Arthur Vincent was an interesting young man in the eyes of female Farminster, and his manner to such young ladies as honored him with their acquaintance, was usually beyond criticism, but on that particular Sunday the young cashier paid slight attention to their greetings, and walked silently on.

Mrs. Vincent, also, appeared less attentive than usual to the advances of her neighbours while they, on remarking the direction of her steady gaze, exchanged significant glances with each other.

Immediately in front of Arthur Vincent and his mother were another couple, a man and a woman, both of them tall, dark, handsome, and young. That they were not favorably, though well known, was evident by the nods and shrugs freely indulged in by the neighbours as they passed, but these sinister recognitions of their presence had no effect on Gerald Wilshire,—fast clerk of a shabby unpopular lawyer in Farminster—and his sister Alice.

Gerald Wilshire's employer was shabby, I have said, but no trace of that professional shabbiness communicated itself to the attire of the sporting clerk, whose raiment was new and startling, whose jewellery was massive and questionable, and whose flesh was sleek and well nourished.

Still less did shabbiness show itself in Alice Wilshire's comely appearance. The dress that clothed her full round figure was new, of rich material, and superior make; the bonnet which crowned the luxuriant black curls was a marvel of milliner's skill, and had, to judge by its appearance, come from farther a-field than Farminster. But for all the grandeur of her attire, the plebeian birth of Alice Wilshire was apparent. Not even the softening influence of the evening hour, the tender, mellow light which was filtered through the flickering lime boughs, could give the faintest touch of refinement to that coarse beauty.

It was beauty, remember, but the beauty of the peasant, the attraction of the lower order, the sensuous abundant charm of vivid colouring, firm flesh and plentiful hair; a beauty that had no hidden spell of tender refinement, a beauty that courted the daylight, that loved to deck itself with gorgeous raiment, and flaunt in the sunshine like a large fiery blossom, or gold and crimson butterfly—a beauty whose vain hard radiance was never melted by the in-

fluence of a gentle thought, a kindly word, or a generous deed. A beauty that appealed to the senses, and having conquered them, kept them captive; but which failed to touch the pure heart's love, safe in the citadel of the unstormed soul.

It was not however, the beauty of Alice Wilshire's face or form which chained the attention of Mrs. Vincent: her eyes were fixed with greedy attention on the gay rich garments which adorned the stately figure, and an angry flush burned in the widow's cheek as she mentally appraised the raiment, item by item, forgetting no trifling detail—reckoning the cost as only a woman can.

At the end of the lime walk, Gerald and Alice Wilshire turned into the principal street, and Mrs. Vincent with her son pursued the opposite direction, in which route their home lay. But for one brief instance under the last lime tree Alice Wilshire turned her face towards the widow and her son.

Was it a mocking triumph which shone in the bold black eyes as they met Mrs. Vincent's?

The widow thought so, and repaid the vulgar stare with a look of keen scorn.

Silently the mother and son pursued their homeward way, at length reaching a pretty, simple cottage, where roses and jasmine climbed the walls, and clothed the low-sloping roof. Not a word had been spoken between them since leaving the church, and they passed into the house silently. But in the hall Mrs. Vincent paused, her foot on the lowest step of the staircase. Arthur's hand was on the parlour door, but seeing his mother about to speak, he waited.

"Arthur," she said in a hard constrained voice, "do you remember my asking you to take me to Torquay this autumn?"

"Yes," was the young man's reply, spoken in a dogged tone, and with downcast head.

"You said you could not afford it."

"It was true."

"But you had money to spend in another way. Oh! Arthur, shame upon you, to de-grade yourself in the eyes of your fellow-men, in my eyes, in your own, by this disgraceful connection. Can you deny that—"

Arthur Vincent stepped forward, and put his hand on his mother's arm.

"Mother," he said, "if you do not want to lose me, if you do not want to drive me to desperation, be silent. I will not have her name discussed in this house, or anywhere between you and myself."

"No," retorted Mrs. Vincent losing sight of

common sense in her anger, "no, you impose silence upon me, but can you close the greedy ears, or stop the babbling tongues in Farminster? I was told that that wretched girl had boasted she would go well clad even though I was shabby, and she has kept her word."

"Mother," he said warningly, raising his hand.

"I will speak," she cried, "I will not stand silent while you peril all your chances as well as mine. You know Uncle Ralph suspects you already, you know he has warned you about this girl, you know he may alter his will tomorrow, and leave all he has to Roger Holt, who came down yesterday, I heard."

"I think you lend an ear to all the low scandal in Farminster," was the bitter reply.

"It is false," answered Mrs. Vincent, "I could not prevent your uncle's housekeeper coming to ask me for a clean curtain to put in Roger's room, for she dare not buy one. And he is there now, improving his own chances, and damaging yours, I doubt not."

"Mother," replied Arthur, "I have heard enough of Roger Holt. I hate him."

And without another word, the young man opened the house door, and hurriedly ran down the steps, first closing the door behind him with a bang that shook the cottage walls to their foundation.

CHAPTER II.

*"Days that are over, dreams that are done,
Though we search life through, we shall surely find
There is none of them clear to us now, not one."*

SWINBUENE.

Gerald Wilshire and his sister reached their habitation in due time on the same Sunday evening. The dwelling consisted of three shabby rooms in a tumble-down cottage at the extreme end of Farminster, a cottage occupied with the above exception by a deaf widow, who took in washing, spent her time in a miserable kitchen at the back of the house, and troubled herself very little about her vulgar, young, and handsome lodgers, or the numerous visitors who came to see them.

On entering the dull, close sitting-room where the remains of an untidy tea still remained on the table, Alice Wilshire threw herself on the rickety horse-hair sofa, and dragging off her gay bonnet with no tender hand, she flung it upon the seat beside her, exclaiming passionately,

"I hate that woman."

Gerald lifted his light eyebrows, and gave vent to his feelings in a careless but expressive whistle.

"Yes, I hate her," continued Alice hotly, "I hate her pale thin face, and her cold eyes that look me through and through, and seem to regard me as the dust under her feet. I felt this evening as if I would give the world to fling the truth in her face before the people,—with Arthur looking on—I wonder how she would have felt then!"

"Ah," responded her brother coolly, "there would have been a fine flare-up, but it would not have paid you. No, my clever sister, hold on a little longer, and then you will have the chance of paying off all your little grudges in one good-sized lump."

"Yes, I know all that, but —" She paused a moment, then added, in a lower tone,

"If old Ralph Jewin leaves his money to her instead of Arthur, I shall want to kill her."

"Nonsense, Alice," cheerfully replied her brother, "old Ralph will never leave everything to that old woman. Arthur will have the bulk at once, and the whole when she dies, you'll see."

"I hope so," was the gloomy answer, "for I have nearly lost patience over the whole stupid lot. Why Roger Holt is worth twenty of them, though Arthur is —"

"Ah!" said Gerald Wilshire significantly, "I don't doubt it, my dear, though Arthur is etc., etc."

He made a brotherly grimace at her, and turning on his heel, regardless of the dark frown which was gathering on the comely face, he left the room whistling an opera-tone so loudly, that the sound penetrating to widow Wall's back-kitchen, caused the old woman to chant a feeble stave of the "old Hundreth," doubting not that her lodger's melody was of the same Sabbatarian character.

Left alone, Alice Wilshire rose, and proceeded in a languid shiftless manner to clear the table of its unsightly encumbrances. She accomplished this task without either removing her handsome dress, or covering it with apron or towel, and the result was that when she sat down again, the beauty of the garment was not enhanced by the foreign matter, liquid and solid, which appeared here and there among its folds.

Twilight came upon the cottage, but Alice Wilshire still sat on the shabby sofa musing, her dark brows knotted, her mouth drawn in a hard uncompromising line, and a sullen fire in her black eyes. Just as the twilight was merging in veritable darkness, a familiar step outside roused her from her meditations; she rose from the sofa and by a visible effort cleared the clouds

from her face.

In another moment Arthur Vincent stood beside her.

It was as little like a lover's meeting as could be well imagined, for neither kiss nor hand-clasp passed between the pair.

"Well," said the girl coolly, and resumed her seat on the sofa, while Arthur Vincent leaned against the low, worm-eaten mantel-piece, adorned by a few specimens of china of the shepherdess and flower-girl type. The young man looked round the wretched room, unbrightened by the faintest touch of refinement or gleam of grace. The bits of furniture were battered and old, the pattern of the paper was loud and vulgar, the few ornaments inartistically arranged were vulgar, and the girl on the sofa, for all her beauty, was vulgar too,—aye vulgarest of all. Yet there had been a time not far distant when Arthur Vincent's untried fancy had pictured that room as Eden,—that girl as Eve,—so potent is the spell of first, boyish love!

A few minutes passed before he replied to Alice's ungracious greeting, and when he did so his tone of voice betokened an irritated tone of mind.

"Alice, how could you say what you did about those wretched clothes of yours. Nay, don't deny it, I know so well what you said. I recognised your spirit at once in the expressions, though at the time I feigned to disbelieve them. Oh! Alice, you cost me dear."

"And do you cost me nothing?" she retorted, suffering the passion that had consumed her all the evening to break into flame; "do you cost me nothing? Is life so pleasant to me do you think, that I need turn away from a gossip with any old acquaintance who will step into this miserable place for half-an-hour to cheer me?"

"It need not be so miserable, Alice, if —"

"Oh," said she rudely, "keep your 'ifs' to yourself, I know what you mean, but you cannot tie Gerald down to spend only his own money, which is little enough, and I am too good a sister, I hope, to deny him a trifle for his pleasures, while I have it or — can get it."

"Exactly," was the bitter reply, "yes, I ought to know by this time how expensive Gerald Wilshire's pleasures are. But I did not come here to speak of your brother, Alice, but of yourself. Now listen to me, for the last time I warn you. If I hear again that you have taken my mother's name upon your lips in the disgraceful way I am now complaining of, no amount of persuasion on your part or

on Gerald's shall induce me to be silent. Though it damages all my prospects, though it parts me from my mother and breaks her heart, I will speak the truth. Remember that, Alice; I will speak the truth, and of that act, you and I must take the consequences."

Alice Wilshire was silent for a few minutes, during which she seemed to master some passionate feeling, then looking up with a dogged expression on her face she said,

"I won't speak of your mother again, to you or to any one."

"Very well," answered Arthur Vincent, "now I must go. It is late."

He stooped down and kissed her. It was a careless salute, one which she endured rather than returned. So he left her.

Verily the strength of that old love was "nigh outworn."

She listened to the sound of his footsteps as it died away down the road, and then drawing down the blind with a pettish force, she lit a small lamp. The feeble flame shone on her face, and showed the steady fire of her eyes.

"It went against the grain," she muttered, "to promise him that; but I was'n't going to spoil everything by letting him speak before the time, and old Ralph Jewin at death's door. But I am nearly tired of it all. How long is Roger going to be, I wonder?"

CHAPTER III.

*"The best-laid plans o' mice an' men
Gang aft agley."*—BURNS.

As Arthur Vincent walked briskly down the road leading into Farminster High Street, a man stepped from the shadow of an empty house close to the cottage and looked after him. A sneering smile crossed the thin lips of the stranger, and as the slight figure of the young man disappeared in the darkness, he turned, and stepping quickly to the cottage-door, opened it without knocking, and disappeared into the house.

Meanwhile Arthur Vincent walked rapidly through the now deserted streets of Farminster, and finally turned into the quiet lane, at the end of which stood his mother's little dwelling.

The scent of summer flowers was on the cool night air, a thin crescent summer moon hung in the soft sky, and at intervals the clear, soft tones of the nightingale's song broke on the summer silence. It was a peaceful hour, a tranquil scene, but it had no charm for the care-laden heart of the young man, who walked wearily homeward through the soft darkness; there was heaviness in his bosom, the weight of a fetter which he had himself bound on his

life, and which seemed to drag him lower and lower every day.

"I have only myself to blame," he said bitterly, "but that does not make my case any easier."

As he proceeded down the lane, he became aware of a dark figure advancing swiftly to meet him.

"Mother!" he cried.

"Yes," gasped Mrs. Vincent, for she it was, "yes, Arthur, turn back with me at once, I was waiting for you. Rachel sent for me. Uncle Ralph is dying."

Arthur Vincent turned at once with his mother, and as they hurried into Farminster, eagerly asked the particulars of the old man's illness.

"I cannot tell you anything more," panted the widow, "I only know that he *is* dying, for Rachel is not one to make a false alarm."

Arthur acquiesced, and there was silence between mother and son, until after fifteen minutes' rapid walking, they stood breathless by the old man's door; these two, to whom Ralph Jewin's death meant so much. Rachel, the old housekeeper, admitted them, holding a miserable tallow candle in her hand, which threw a sickly light on her thin face. There were traces of tears on her pallid cheeks.

"He's gone, ma'am," she said in a pitiful tone, "you was too long a' comin'."

"I waited for Mr. Arthur," faltered Mrs. Vincent.

"He asked to see *you*," was the housekeeper's reply, "he said naught of Mr. Arthur."

The two women passed up the old-fashioned, creaking staircase to the death chamber, but Arthur Vincent stood by the open door looking into the night, and wondering what difference would be made in his lot, or if any, by the death of his mother's uncle.

* * * * *

A week later, Arthur Vincent again stood in the unsightly cottage sitting room. Alice Wilshire was seated in her usual place, the horsehair sofa.

"Now," she said as Arthur laid his black-bound hat on the table, "at last, what news?"

"None you will care for," was the reply.

Alice started from her seat, coloring scarlet.

"Do you mean," she cried "that old Jewin has left all his money to Roger Holt?"

"No."

"Well, what do you mean—has he left it to you?"

"No."

"Can't you speak out?" she said coarsely,

"who has got the money?"

"My mother."

A rough expression dropped from Alice Wilshire's lips, and Arthur Vincent raised his hand.

"Stop, Alice," he said in a firm tone, "stop! another word like that, another remark about my mother, and I leave you to hear the story how you can, from whom you can."

"Tell me the truth," she answered shortly.

"My uncle Ralph's whole property is left to my mother, with power to will —."

"Yes," she interrupted, speaking with dry lips, and straining her eyes on his face.

"With power to will the same as she chooses—but not to her son Arthur Vincent, if he marries, or is married to Alice Wilshire."

Alice Wilshire rose, and faced the speaker. Their eyes met across the shabby, littered table.

"Are you telling me the truth?" she said.

"I am."

"Then may a curse rest upon your mother's money, and on you," she cried fiercely, and taking up a handkerchief which lay on the table, she passionately rent it in twain, and rushing to the inner chamber, entered, closed the door and roughly turned the key.

To be continued.

DEVERE'S PARIS MODEL PATTERNS.

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Plate 1.

- „ 124.—The Agatha Costume, tunique and bouffant.
- „ 125.—The Beatrice Visite.
- „ 125A.—Dress with high pointed Corsage.
- „ 126.—The Florian Toilette. Corsage, gilet, upper-skirt and drapery.

Plate 2.

- „ 127.—The Eastbourne Promenade Costume. Princesse tunique and train to carry on the arm.
- „ 128.—The Lansdowne summer toilette, upper skirt, tablier, and bouffant. *The full Corsage a gilet is given gratis with the Magazine.*
- „ 130.—The Mathilde Visite.
- „ 130A.—Dress-skirt & Norfolk Jacket body with yoke.

Plate 3.

- „ 131.—The Sandringham Dinner Dress, pointed corsage and draped tunique.
- „ 132.—The Lonsdale Concert or Dinner Dress. Complete except the trained under-skirt.
- „ 133.—Reception toilette, corsage with long basques.

Plate 4.

- „ 134.—The Trouville Morning Costume, corsage, tablier, and bouffant.
- „ 135.—The Aida barege Costume, gilet, Princesse tunique, and drapery of skirt.
- „ 136.—The Roseberry Afternoon Toilette, pointed corsage, tunique, and bouffant.

Plate 5.

- „ 137.—Mourning Costume.

These patterns (children's patterns excepted) are cut for ladies of good figure, measuring 34½ inches chest measure and 24 inches waist measure. Full instructions for enlarging or decreasing the size will be enclosed gratis with each pattern.

A Complete Catalogue of Devere's Paris Model Patterns of Dresses, Polonaises, Tuniques, Mantles, Paletots, Jackets, and Underlinen for Ladies, Children and Babies, will be sent post free, on receipt of letter or post card.

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The Court and High Life.

Her Majesty the Queen with the Princess Beatrice, attended by the ladies and gentlemen in waiting, left Windsor Castle on the 19th of July, for Osborne, where the Court will remain for a month, previous to Her Majesty's departure to Balmoral, for her usual Summer sojourn.

Their Royal Highnesses the Prince and Princess of Wales, accompanied by the Duke and Duchess of Connaught, visited Great Grimsby on the 22nd of July, for the purposes of opening the new Union Dock, and unveiling a statue of the late Prince Consort. Their Royal Highnesses were the guests of the Countess of Yarborough on the interesting occasion.

The Duke and Duchess of Edinburgh accompanied the Prince and Princess of Wales, and the Duke and Duchess of Connaught, to the Fête Française at the Albert Hall, on the 7th of July.

The funeral of the lamented Prince Imperial took place with military honours at Chiselmurst, on Saturday, July 12th. Our gracious and beloved Sovereign went early on that day to Camden Place to witness the mournful procession, and to support, by her kindly sympathy, the bereaved and heartbroken Empress. Her Majesty was accompanied by Princess Beatrice, and was, on her arrival, escorted to the chapel, where the body lay. The Queen was overpowered with sorrow, and knelt for some time by the coffin—which contained the remains of the gallant young soldier who had fallen under her colors in a far, foreign country,—and upon which she placed a wreath of golden laurel leaves, a royal tribute most royally paid. The Princess laid on the coffin an elegant cross of delicately tinted porcelain violets. Five princes of the Blood Royal of England, viz:—The Prince of Wales, the Dukes of Edinburgh, Connaught, and Cambridge, and Prince Leopold, with Gustavus Adolphus, Crown Prince of Sweden, were pall-bearers; and the Union Jack of England was entwined with the French flag upon the violet velvet coffin. On that solemn occasion all political questions were put aside, and two great countries united in paying soldierly honours to the young soldier who, born a Frenchman, laid down his life in the cause of England, where he had found a home in exile, and where he found also a grave. The grand example of sympathy shown by the Queen of England found a worthy echo in the hearts of the British nation, when Eugene Louis Napoleon, Prince Imperial of France, was laid with all the "pomp and circumstance" of a military funeral, to his rest in English soil.

We regret to hear that the health of the Duchess of Cambridge is in a critical state. Her Royal Highness is in her eighty-eighth year.

The sons of the Prince of Wales will cruise in the *Bacchante*; the first direction being taken to the West Indies and North America, where they will visit the Princess Louise.

We regret to hear that the health of the King of Italy will oblige His Majesty to pay a lengthened visit to Madeira.

A very pretty wedding took place on July 8th at Hempstead, near Gloucester, between the Rev. Edward Chessall Scobell and Miss Dora Margaret Sumner, of Hempstead Court. The bride, who was elegantly attired in white silk with Honiton lace and real orange-blossoms, was attended by seven bridesmaids, four wearing dresses of blue, and three of cream cashmere, and mob caps.

We understand that a marriage is arranged between Mr. Lewis Vivian Loyd of the Grenadier Guards, and Lady Mary Hely-Hutchinson. Also between the Hon. and Rev. J. Lyttleton, and Miss Kathleen Clive, younger sister of Sybella, Lady Lyttleton.

The marriage of Viscount Trafalgar and Miss Dalgety, is arranged to take place in August, at Lockerly, Hants.

We regret to announce the somewhat sudden death of Frances, Countess Waldgrave, which took place at her ladyship's town residence in Carlton Gardens on Saturday, July 5th. The late Countess, who was in her 58th year, was buried at Chewton Mendip, Somersetshire.

The Opera & Theatres.

HER MAJESTY'S.

Mr. Mapleson has brought the season at this house to a close with a series of representations at cheap prices, and a relaxation of the usual restrictions as to evening dress. "*La Sonnambula*," *Lohengrin*, *Carmen*, and Verdi's *Aida* have been included in this series: Verdi's grand opera seems steadily gaining in public favor.

THE HAYMARKET.

Here Miss Neilson is giving a short series of performances previous to her departure for America: she appears alternately in "*Romeo and Juliet*," and in "*As you Like it*." This talented actress is ably supported by Miss Emily Thorne, and Messrs. Terriss, C. Harcourt, and Howe. We are informed that Mr. and Mrs. Bancroft have secured the lease of this favorite Theatre, commencing with October next; but as important alterations are contemplated, the house will probably remain closed from October to January next.

THE PRINCESS'S.

Here we have to announce the continued success of Mr. Charles Reade's sensational drama, "*Drink*." Mr. Charles Warner's impersonation of *Coupeau* has brought this talented actor to the front rank among his contemporaries: the scenic effects are startling and realistic, especially the wash-house scene, and the front of *Poisson's* house, with the real scaffolding, real bricks, and the almost fatal accident, which seems as realistic as the accessories we have named; the exterior and interior of the Tavern called "*L'Assomoir*," (which name may be roughly translated as "*The Trap*") are admirable specimens of realistic scenic effect. Miss Amy Roselle acts the part of *Gervaise* in a very charming manner, and receives well-deserved applause.

THE LYCEUM.

The present season at this house terminated on July 26th; when Mr. Henry Irving gave his celebrated impersonation of "*Eugene Aram*," followed by Kenny's well-known farce of "*Raising the Wind*."

THE STRAND.

Here we have much pleasure in reporting the immense and long continued success of Offenbach's comic opera, *Madame Favart*.

* * The volume of Poems advertised on our 10th page is by a lady whose contributions, under the signatures of "LEXIE," and "H. S.," have so often graced our columns.—ED. W. F.

Correspondence.

RULES.

- I. All letters must be addressed to the EDITOR, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given, the initials of name will be prefixed to the answer.
- IV. MSS. must always be accompanied by stamps for return, if found ineligible.

NOTICE.

Correspondents who order patterns, would oblige by giving their names and full address. We have a letter on our file with an order for a pattern, NAME ILLEGIBLE, no address, post mark "CHESTERFIELD." "MISS ROGERS" wrote with address "GREAT DOVER ST., E. C." (number omitted), and her pattern, sent by next post as desired, has been returned from the dead letter office. We have also five other orders for patterns which reached us without either name or address, and on which the post marks are illegible, or wanting.

IMPORTANT NOTICE!!

PATTERNS OF UNDERLINEN, &c.

In consequence of the large sale of Devere's patterns of French Underlinen, and of Devere's Paris Standard Body Patterns for all sizes, we have been enabled to make a considerable

REDUCTION IN PRICE.

(For particulars see our list of Paris Model Patterns.)

To COUNTRY SUBSCRIBERS, who experience difficulty in obtaining the "World of Fashion." The Magazine will be posted free to any address, on the last day of each month, for 12s. a year. The P. O. O. should be made payable to the Publishers, or to Louis Devere & Co. 1, Kelso Place, Kensington, London, W. To ensure safety in transmission, it is better to ask the Postmaster to "Cross" the Order, so that it can only be paid through a Banker. Single copies will be sent post free, on receipt of 13 stamps.

MADAME C. writes:—

"Thanks for having introduced into England your Model Busts. I have hitherto been obliged to use the English ones, made of wire, and mounted on stands so imperfect in form as to be nearly useless. My young people use your Busts as easily as the dressmakers do in Paris, and I find a great saving of time effected. I now require four more for my show room. How is it that your Model Busts are cheaper in London than in Paris?"

We are very pleased to find that our busts are so useful to you. We are enabled to sell them so cheaply on account of the vast number demanded. Our sale in England has far exceeded our highest expectations, and we shall soon be compelled to enlarge our manufactory in Paris.—ED. W. F.

LOUISA writes:—

"My cousin, who is a dressmaker in the same town as myself, has been very successful lately in business. I now find she takes in your Magazine, and also uses your Model patterns and Busts. Please send me the Magazine, also patterns of all the costumes, and one Model Bust:—pattern body is enclosed, with P. O. Order for the whole."

We think your cousin has been selfish in not allowing you a share in her prosperity. There are numbers of ladies whose circumstances are not affected by the present depression of trade, and who on seeing a dress they like, will order one of similar style, so that you will do well to be always provided with our Magazine, and with our Patterns, which are of the first style and reliable cut.—ED. W. F.

LISA writes:—

"I must write to thank you for the success I have met with in making up a Summer Dust Coat. I used your pattern No. 62, the Canadian Ulster, and having one of your Model Busts, I made it up in a pretty light brown Tweed, in a very satisfactory manner. But I must not omit to name especially that I first waterproofed the material by "Devere's Receipt." I had a great deal of trouble to hunt up the receipt among my back numbers, but the result has quite repaid me for the trouble, for I was out in one of the heavy thunder-showers early in July, and though apparently dripping wet when I reached home, not a drop of moisture had penetrated my new Cloak."

Your letter has reminded us that it would be as well to re-print our Receipt for Waterproofing, and we shall do so in our next number. We may tell you—and our other readers,—that the receipt applies equally to made-up garments of the kind you refer to, and to unmade materials. It rarely happens that the waterproofing of ready-made clothing is found effective, no matter what the price may have been. The receipt was last given in our Number for February, 1876.—ED.

Mrs. G., Eaton Square, writes:—

"I am delighted with your patterns and with their price. They are a great success. I give them to my dressmaker and she makes the most perfect fitting dresses with them for me. I am sure the advantage you offer to your subscribers in these excellent patterns will soon double the sale of your Magazine."

We are much obliged by your kind letter. The best reward we can gain for our unceasing exertions is the knowledge that they are appreciated by thoughtful minds.—ED. W. F.

ESTHER writes:—

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EVA.—We fear you have no legal remedy against the Pattern sellers you name, or against the agent from whom you bought the dress pattern. We are truly sorry for you and for your loss in spoiling so valuable a material.—We are continually receiving complaints of these American patterns. We trust the pattern we sent you will have been of service, in helping you to use up some part of the brocade.—ED. W. F.

Mrs. E. P., Bradford, writes:—

"Will you please send me patterns No. 81 and 48. I have used the patterns given with your Magazine for many years, and have always found them to fit well, quite unlike those which I have bought at other places."

Miss E. B. writes:—

"Will you please send me patterns No. 121, and 142 as early as you can. I am quite pleased to have your patterns, having been a subscriber over 20 years to your Magazine, which of course speaks for itself."

Mrs. RICHARDS writes:—

"Your Journal is a great comfort and help to me. I tell all my friends how useful it is."

Acknowledged with thanks, letters from Miss E. J., Miss S., Miss M. Brown., Mrs. J., Miss Davidson, Mrs. A. W., and Miss Paul.

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152

153

154

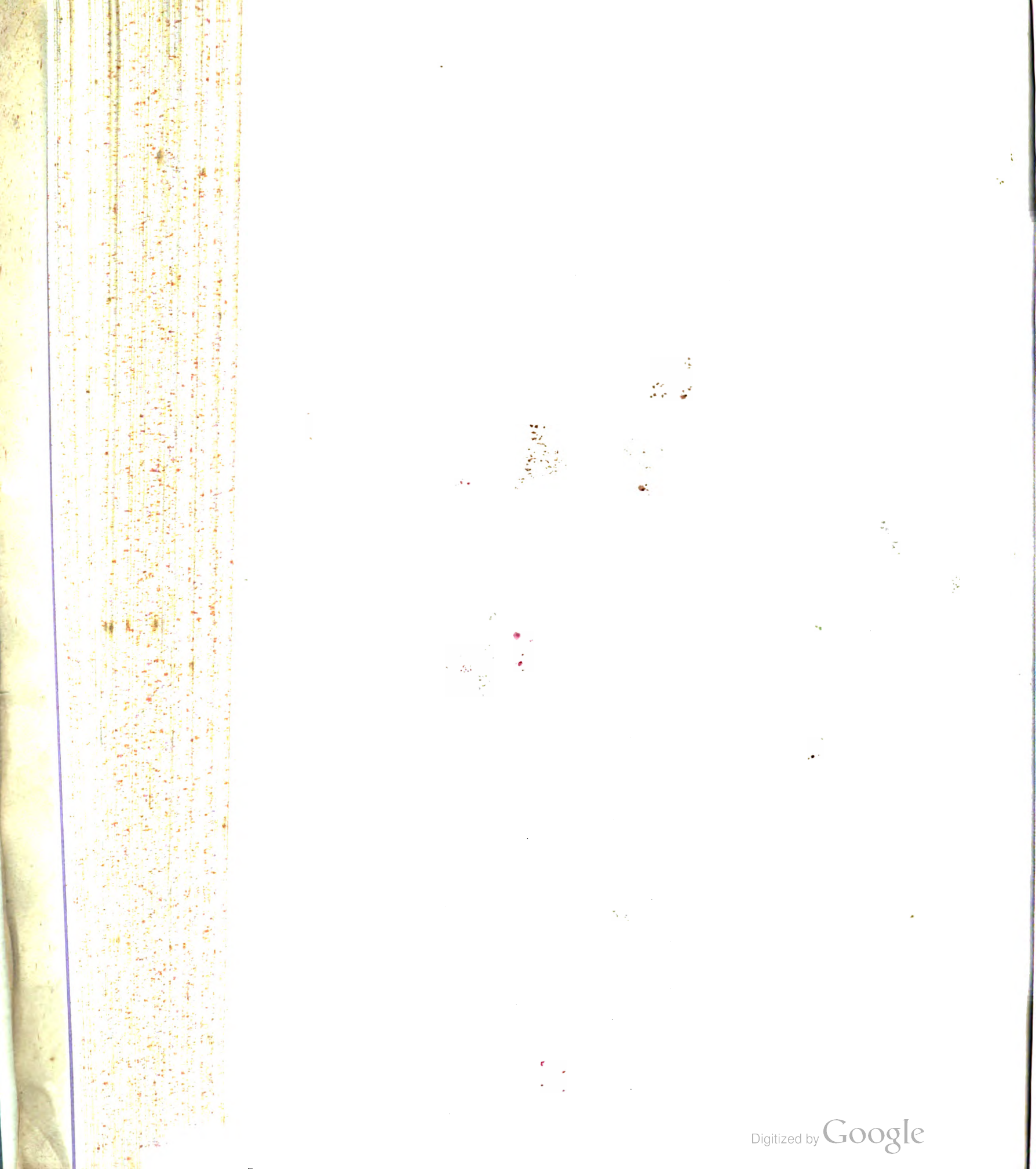
September 1879

Le Monde Élegant

Plate 1

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155

156

157

September 1879

Plate 2

Le Monde Élegant

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158

September 1879

159

160

Plate 3

Le Monde Éléant

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161

162

163

164

165

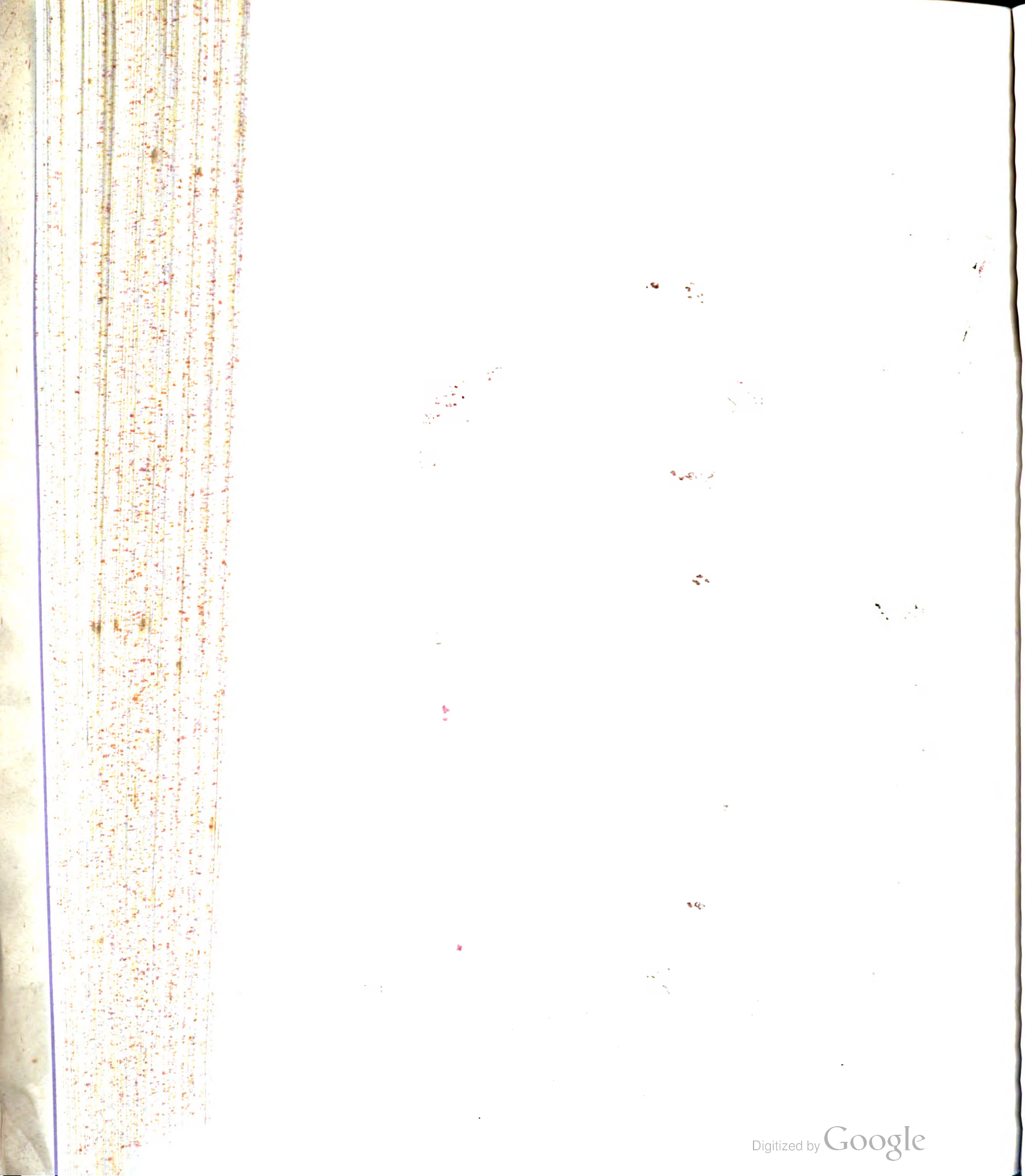
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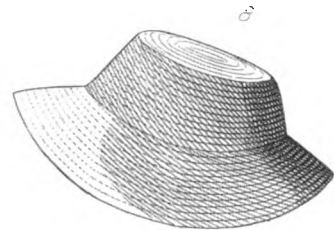
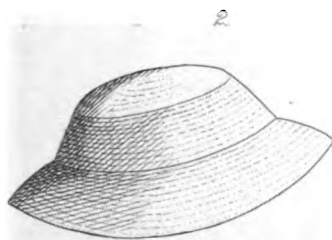
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Plates 4

Le Monde Élegant

Will send you a number of the magazine if you will send me the price of the subscription.





167 back



168



167

September 1879

Le Monde Élegant

Paris

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



152.

153.

154.

PLATE 2a.



155.

156.

157.

PLATE 3a.



158.

159.

160.

PLATE 4a.



161.

162.

163.

164.

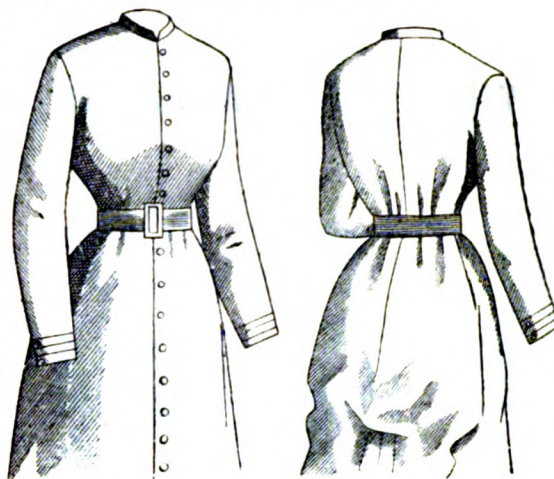
165.

166.

THE BERNHARDT BLOUSE-POLONAISE OR ROBE.

The accompanying illustrations show the back and front views of the new Bernhardt Blouse-Polonaise or Robe. The body is slightly full, and is drawn into the figure by a belt, as shown on the engraving. This is a most useful and elegant style, and is likely to be a great favorite. It may be made simple or elaborate according to the amount of trimming, and it looks equally well made up as a Robe, or as a Polonaise to wear over an under skirt.

For the end of the Summer it may be made in Muslins, printed Cottons or Cambrics and *piqué*; for early Autumn, —Tussock, Cashmere, *beige* or any thin woollen material, are most appropriate. The Waistbelt, to be in the best taste, should be of the same material. The skirt must of course be draped or caught up according to taste, and we will here remark that in order to drape a skirt well, a MODEL BUST is absolutely necessary. Quantities required:—For a Polonaise, 8 yds. of 32 inch material. For a Robe, 13 yds. of 32 inch stuff, will allow for two kilted flounces of moderate depth.



169 FRONT.

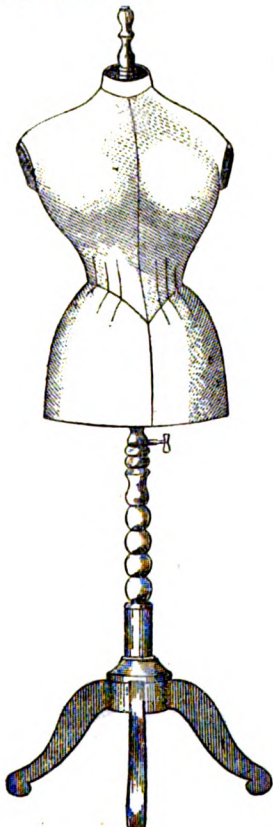
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Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. Drapers, Dressmakers, and private families find these Busts are invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings, so much in vogue at the present time.



In private families, one Bust serves for all members of the family who are not smaller in size than the bust, but Drapers and Dressmakers should have more than one size. We allow a trade discount of 5 per cent. on two Busts, 7½ per cent. on three Busts, 10 per cent. on four Busts, and 12½ per cent. on six Busts, if they are all ordered for the same person at one time. The following are useful selections for general purposes:—

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TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit they have derived from their use.

LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me: through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

MADAME C— writes:—

"I have now three of your new Model Busts, a Wanzel Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

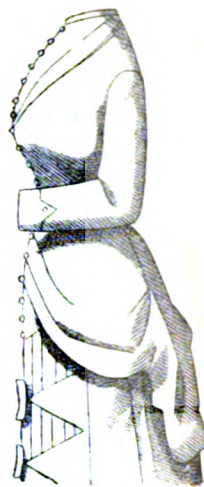
A WEST-END DRESSMAKER writes:—

"One of my best hands tells me what immense use the Parisian Dressmakers make of the Model Bust. They find that by the aid of the Bust, they can finish three dresses in the time required for two before they discovered its use."

These Busts are so arranged as to take to pieces with the greatest ease, and pack in a very small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

N. B. When ordering a Bust it is better to send an old dress body that fits well, together with the exact size round the chest. A Bust suited to the lady will then be carefully selected from our stock and forwarded with the body.

Can be obtained only from MESSRS LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing P. O. Order for the amount.

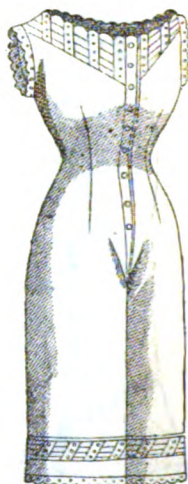


152A.

No. 152A shows the upper part of the grey dress, which is represented on the first figure of our first plate.



8 B.—BACK.



8 B.—FRONT.

No. 8 B shows the Combination garment, or Chemise and Drawers in one. The price of the pattern is 6d. post free.

This garment may be made in calico or linen trimmed with insertion and embroidery of lace. The bottoms may be gathered in to form Knickerbockers if preferred.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 669.

SEPTEMBER, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS.
FOR SEPTEMBER, 1879.

August is generally one of the duller months in the year for Fashion publishers, but with us it has proved quite an exception; we never had so great a demand for our magazine; we suppose this is caused by the great improvements we have introduced in so short a time. Ladies are beginning to find out it is not a large quantity of paper they want, page after page covered with useless advertisements, or a colored plate useless to English ladies, and wood-cuts equally so; ladies now know they have been paying five times more for patterns than they ought to have paid, and they have discovered that the patterns we sell at so low a price are very much superior to all others, they always fit well, and really represent the costumes they are cut for.

The partial cessation of the late extraordinary weather, has caused business to resume some of its usual activity, and our plates have been found of great service for the country and seaside.

We have this month, according to promise, given a plate for children; the costumes are suited for indoor and outdoor wear during the ensuing Winter; the outline plate for children which we gave last month, is suited to the Autumn and the milder days of Winter; they have all been drawn to suit the English taste, and are not those useless, fanciful costumes that are seen in some other magazines.

The dresses we give this month are very simple, elegant, and easy to make up.

The greatest novelty this month is Costume No. 154, it has a striped body or "*cuirasse*"; it might be of a figured material, and it need not be any match to the rest of the *toilette*: our costume has a flounce of the same material as the Jacket, which is not the case in some we have seen. Another feature of the present fashion is the mixing with dark colors of some

white figured material,—see Nos. 154 and 157; we saw a little indication of this style last Autumn.

The *Princesse Robe* still continues in favor: there is less of the *gilet* and *revers*; the bodice, pointed back and front, is steadily increasing in favor, and the fulling at the sides, or as some call it the "*panier*," has become an established style.

There is no novelty in bonnets or hats. In Paris they have thrown all their attention on the styles that prevailed during the time of the first Revolution, but they have a very common appearance; the bonnets we see in London are more elegant than those we see in Paris. The absence of the French Aristocracy has caused a decline in taste; under the present *regime* they fail in elegance, and substitute for it eccentricity.

Our October number is now in preparation; the costumes we have selected will be all of that simple and elegant style that our subscribers most approve.

We intend to continue the series of Mourning Costumes on our fifth plate: there has been a great want of variety in this class of costume in England, and we shall devote our best attention to this subject. Special care is taken with our Paris Model Patterns in this department; orders marked "*Mourning*," are posted every day at 10 a.m., 1, 5, and 8 p.m., so as to prevent all chance of delay in delivery.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I think the subject of our last conversation would be interesting to your readers.

You will remember that we spoke about the comparison between French and English manufacturers and Fashion publishers. We decided that most of the French manufactures had degenerated in quality during the last twenty years; for instance, their black silks had become almost worthless; we tested them, and found that they were composed of more than half cotton covered with a coating of silk. Their woollen fabrics are so loosely woven that they wear out in the shortest possible time. All this is quite contrary to what used to be, for French manufacturers were formerly noted for the purity of

their silks and the excellence and durability of their woollen fabrics.

The French fashion publishers also have degenerated, the fashion plates they now publish are not made from actual dresses as they used to be, but are random sketches designed only by the imagination of the artist. An artist used to be paid double the amount he now receives, and young painters then found fashion-drawing a good means of living while they pursued their higher studies.

Another form of this degeneracy in fashion publication is that in order to procure subscribers, the publishers pretend to give prizes for various things: every one knows that is a delusion. There is yet another instance of the corrupt state at which they have arrived; they collect all their unsold colored plates and wood-cuts, and mix with them the designs of dresses which are given gratis in large shops, they then go to London, and visiting out-of-the-way tradesmen, they offer to puff their goods on the condition that they put an advertisement in their "New Fashion Book," which the tradesman does not know to be made up of rubbish, which in London would have been sold for waste paper; the price charged for the book being one fifth less than it would have been in Paris had it been legitimate.

We found that English Tradesmen had not adopted these corrupt practices: we tested all the English black silks, and found that they had less cotton, some were nearly free from it; others were however thickened by some new composition, so that it was impossible to detect adulteration by crumpling the silk in the hand.

The best English Fashion Publishers have avoided the unfair customs I have named above. They pay their artists the old high prices, they have all their costumes made up before publishing, and great care is taken that the styles are suited to the English quiet taste, and are free from the usual continental extravagance of style.

COMTESSE DE B—.

Description Of the Plates of Costumes.

*** Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The Number in brackets preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

*** The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(152).—The Clothilde Mantilla of black Cachemire *de l'Inde*, trimmed with fringe and *passementerie*. 2 yds. Cachemire 44 inches wide: 3 yds. fringe; 4½ yds. *passementerie*.

(152A).—Dress of Cachemire Francaise, and silk. The body has a *gilet* of silk, from the bottom of which start the draperies, which join the train at back. The front is *plissé* and trimmed with pointed tabs of silk fastened together in front by bows of ribbon; the side gores are of silk, the train is *demi longue*. 11 yds. of 22 inch cachemire; 3¾ yds. silk; 3 yds. ribbon; 12 buttons.

Fig 2.—(153).—The Ferronays Promenade toilette of brown merino trimmed with *plissés* of

the same and with *ecru* lace. The *plissés* of the body imitate a *gilet* and panier; they are then caught up by bows on the hips, they trim the loops at back, and then turning again to the front they fasten under the *gilet*. A *plissé* also surrounds the front tablier. The skirt is trimmed by a deep flounce and two *plissés*. 17 yds. merino; 12 yds. lace.

Fig. 3.—(154).—The Rambouillet Garden or Visiting Costume, of striped silk and nacarat cachemire, trimmed with foulard.

*** If a less showy dress is required the foulard may be omitted. In a great many costumes the body is now made of quite a different material to the rest of the costume. This fashion is certainly peculiar, but suits many ladies.

The jacket and one flounce of this dress is of the striped material. The sash and two loops behind are of foulard; the *gilet*, *revers* and the rest of the skirt are of nacarat cachemire. This toilette is very easy to make; first have your foundation of black strong thin muslin or lawn, cut from our pattern of skirt No. 138 if you want a medium train, or No. 139 if a long train is required. On this foundation, place your flounces and arrange your dress; if you have one of our Model Busts, this is a work of a few hours; pin up all the parts of the costume with good long pins, imitating as much as possible the folds shown in the drawing (as they are all taken from real dresses); when all is well pinned, set to work with needle and cotton; when your dress is quite finished, put it on the bust again, pass your hands under the skirt and fasten the elastic (not tapes, for they generally break) at equal distances, and tie the dress back so as to throw the fulness behind, but in a moderate degree so as not to be inconvenient in walking. At the seam of the jacket at back, fasten a piece of sheet lead that you have previously covered with the same stuff as the lining. This will prevent the wind from blowing the *revers* to and fro, and will help the jacket to set well. 7 yds. cachemire; 1½ yds. foulard; 5¼ yds. striped silk; 12 buttons.

PLATE THE SECOND.

Fig. 1.—(155).—The Torquay Sea-side Costume of embroidered Tussore and Pekin. The Jacket opens in front upon a Pekin *gilet*, at back it forms a bow. The sleeves, sash, and skirt are of large striped Pekin. The tablier, below the sash, is of embroidered tussore; the flounces, between the *plissés* of dark green pekin, are of tussore embroidery. Will require:—5½ yds. large striped pekin; 3½ yds. dark pekin; 3½ yds. tussore; 3½ yds. embroidery; 12 buttons.

Fig. 2.—(156).—The Dudley Visite Mantle of black shuddas, trimmed with fringe and *passementerie*. 3 yds. shuddas; 5¼ yds. fringe; 5¼ yds. *passementerie*.

(156A).—Dress of *tissue exotique*: will take 12 yds.

Fig. 3.—(157).—The Brighton Visiting Costume of blue Cachemire *de l'Inde* trimmed with foulard. To make it a quieter style of costume, plain blue silk may with advantage replace the foulard. The jacket is open in front with *revers* of foulard or silk, a large tab trimmed with *plissé* starts from the waist (under a bow) down to the flounce, which is made of foulard and cashmere; under the tab at front starts the sash, which ends at the sides by a loop or bow of the same, and then falls in folds all down the tunic at sides to the bottom of skirt. The tunic is slightly *bouillonnée* at sides, and at the back where it ends with a bow of ribbon. 5 yds. Cachemire *de l'Inde* 44 inches wide; 4 yds. foulard; 6 buttons; 1½ yds. ribbon.

PLATE THE THIRD.

Fig. 1.—(158).—The Castlereagh Toilette of blue silk, trimmed with brocade. The Jacket is opened in front upon a *plissé gilet*; the *plissé* is carried all round the jacket and is edged by a light narrow *passementerie*. The sash crosses the front and the ends fall *en trains* behind. The front of skirt opens over a *plissé* petticoat, trimmed all round by two *plissés*. 12 yds. of silk; 4½ yds. brocade; 12 buttons.

Fig. 2.—(159).—Bride's Toilette of white *poult de soie*, trimmed with lace. The front plastron is of Brussels lace (it can be replaced by a *bouillonné* of satin or a plastron of silk brocade). The folds on the hips are edged by lace, likewise the *bouillonnés*, which are separated from each other by buds of orange flowers and myrtle.

*** These plastrons of lace are always made to order.

Quantities required:—20 yds. silk; (if brocade is used, 1 yd., if satin 3½ yds.) 2½ yds. wide lace; 12 yds. narrow lace.

Fig. 3.—(160).—Ormonde Toilette of brown silk trimmed with bands of colored *passementerie*. The pointed body has a *basque* joined on and edged by a red piping; the *passementerie* simulates a pointed *gilet* and square collar. The front of skirt is *bouillonné* and is edged by the same trimming; each side is laid in folds and forms loops behind. The skirt is trimmed by a *plissé*, headed with *passementerie*. Will take 11 yds. brown silk; 5½ yds. *passementerie*; ½ yd. silk for piping; 12 buttons.

N. B. The pattern of this Corsage is given full-sized. The skirt is very easy to make up.

PLATE THE FOURTH. JUVENILE COSTUMES.

Fig. 1.—(161).—The Ida Promenade Toilette for a little girl 8 years old; it is of grey cachemire trimmed with silk. The dress is *en princesse* behind, in front it is a jacket opening on a *gilet* of silk; a *plissé* trims the skirt all round. 7 yds. cachemire 22 inches wide; 2 yds. silk; 24 buttons.

Fig. 2.—(162).—The Alice Home Toilette, for a girl from 11 to 12 years old; it is of light brown cachemire trimmed with *velours mille-raies*: the dress is *en princesse* edged by a *plissé*; 5 deep pleats ornament the front and sides, and meet under a bow at back. The *gilet*, collar and cuffs are of *velours mille-raies*. 8 yds. cachemire 22 inches wide; 17 yds. *velours mille-raies*; 12 buttons.

Fig. 3.—(163).—The Isabel Jacket for a young Lady from 12 to 14 years: it is made of grey cloth, and will require to make it:—1½ yds. of cloth 54 inches wide; 14 buttons.

Fig. 4.—(164).—The Louise Visiting Costume, for a little girl from 9 to 10 years. It is of pink cachemere or any fancy material trimmed with *velours mille-raies*: the dress is of *princesse* form edged by a *plissé*, and trimmed to simulate a jacket. 6½ yds. 22 inch cachemire; 1½ *velours mille-raies*; 12 buttons.

Fig. 5.—(165).—The Maud Toilette for a little girl of 7 years old. It is of blue merino trimmed with velvet; the dress is of *princesse* form edged with a *plissé*; the front is trimmed by folds, which are fastened to the side seams at back. Will require:—6 yds. merino 22 inches wide; 1 yd. velvet.

Fig. 6.—(166).—The Helena Jacket, for a little girl from 5 to 8 years. It is of brown cloth trimmed with Astracan. Will take:—1½ to 2 yds. 54 inch cloth; 3 to 3½ yds. Astracan.

PLATE THE FIFTH.

No. 1. HAT of white straw, trimmed by red velvet ribbon and roses with foliage: the velvet ribbon forms large bows at the front of crown, and a draped band at left side and at back; the roses are placed at the back and at right side, those at the side being of a paler color: under the back of brim are loops of the velvet ribbon.

No. 2 shows the same Hat untrimmed.

Nos. 3 and 6.—(167).—Mourning Visite Mantle of Frenchwill, trimmed with crape cloth. 2½ yds. twill 40 inches wide; 1 yd. crape cloth 40 inches wide. Mourning Dress *en Princesse* (No. 36), made entirely of the new crape cloth, as it is a very excellent material, and requires no lining, and so can be worn in Summer or Winter. Baratheas, Paramattas, French Twill, or Cachemire trimmed with this same crape, will be found very useful and warm. Made in new crape cloth it will require 10 yds. of material, 27 inches wide.

No. 4. ORNAMENT for the front of the neck: it is composed of white lace and blue ribbon.

No. 5. CHAPEAU PAILLASSÉ of black and white mixed straw, trimmed by puffings of pale yellow silk, accompanied by scarlet flowers and foliage: in front is a large black and yellow bird.

No. 7. HAT of claret-colored straw, trimmed by flowers of the same color, with foliage: the strings are of red ribbon.

No. 8 shows the same Hat before being trimmed.

No. 9.—(169).—Mourning Jacket of Indian Cachemire, trimmed with Albert Crape. Will take 2 yds. of Cachemire 45 inches wide; ¾ yd. crape 30 inches wide.

No. 10. ORNAMENT for the front of neck: it is composed of *plissé crape lisse*, arranged in spiral folds, and finished by a knot of pink ribbon.

WELL OUTWORN.

By the Author of "Basil Raymond's Wife," "Four Fair Nieces," &c., &c.

CHAPTER IV.

"Sick dreams and sad of a dull delight."

—SWINBURNE.

Arthur Vincent had fallen upon many bitter moments in his life, and many more were yet in store for him, but I doubt if any one had been, or would be, so bitter as the one when he found himself alone in the shabby parlour from which Alice Wilshire had so violently departed. Over his sore heart, wrung with conflicting feelings, a deep wave swept, drowning all his soul in a sorrowful flood. The blank hopelessness of his life, the dreary, empty outlook of existence, cowed the young man's spirit, and it was with a feeling very nearly akin to despair that he took up his hat and quitted the cottage.

He avoided the High Street of Farminster, turning into a field-pathway which, skirting the back of the town, led him at length into the lane, at the end of which stood his mother's house. The moon, which had been a thin crescent on the night Ralph Jewin died, had rounded now into summer beauty, and shed a soft light on the broad sweeps of lush meadow-grass, ripe and ready for the mower's scythe, and touched into more delicate beauty the hanging wreaths of eglantine and honeysuckle which waved on the tall hedgerows under which he passed. Arthur Vincent lifted his hat, glad for the breeze to cool his hot temples; and as he walked through the quiet evening air, with peaceful sounds of nightingale and summer winds falling on his ear, calmer feelings crept into his tortured heart; feelings which endowed him with fresh courage and more enduring strength. At the last stile he paused. The little lane lay before him, and he could plainly see the light in his mother's parlour window. It seemed like a star of hope to him, a ray of comfort, reminding him that whatever of deceit and treachery confounded him in the outer world, here at least was a haven of refuge, a love unchanged, unchangeable, by time or chance,—the tried love of a mother.

"I will tell her all," said he to his calmed heart as he pursued his way to the cottage. "I will tell her all. I cannot longer bear the burden of a secret from her."

* * * *

There was sweet welcome in the rose-covered cottage for Arthur Vincent. His mother came forward to take his hat, and to kiss him with tender affection. He returned the caress with

deep feeling, and followed Mrs. Vincent into the cosy little parlour, where the unwonted light of wax candles fell upon a dainty little supper-table embellished with a wealth of summer flowers. Mrs. Vincent was quick to use her newly-acquired wealth in her son's service, and the soft lustre of the wax candles, as contrasted with the glare of a paraffin lamp, reminded him forcibly, if prosaically, of the difference between the tenderness of his mother's love, and the brief glare of passion which had blazed on his life with a vulgar radiance.

Tender also were the mother's ministrations during the meal which followed; and when the cloth was removed, she drew her favorite chair to her son's side, and possessing herself of his hand, announced her intention to "talk matters over."

Arthur smiled sadly as he replied.

"Talk away, mother, but I have something to tell you that may upset your plans."

"Arthur," she cried in sore affright, "you will not disappoint me now. You will not be rebellious now that this fortune has come to us?"

"No, mother," he answered gently, "I will not be rebellious now, as you say. But you forget, this fortune has not come to *us*, but to *you*."

"Well!" she said eagerly, "is not that the same thing? What is mine is yours, Arthur, you know that."

"No, mother," he said again, "remember uncle Ralph's will."

She dropped his hand and sprang from her seat in passion. Her son rose also.

"Arthur," she cried vehemently, "you will not ruin yourself in that way? You will not break my heart? You will never make that girl your wife?"

The passion died out of her voice, and laying a trembling hand on her son's arm, she bowed her face upon it, and wept loud and sore.

The bitterness of wrong-doing came home to Arthur Vincent in that moment, as it comes home to all at some time or other after the commission of sin or folly, and for every tear that mother shed, his repentant heart dropped blood.

Too late, too late, Arthur Vincent: you may console your mother in the time to come, you may even make up to her for this sorrow; and you may give kiss upon kiss to atone for the blow about to fall; but you cannot avert it.

"Promise me," she moaned, clinging to his arm, "promise me, Arthur, that you will not marry this girl."

"I cannot deceive you longer, mother. I was married to Alice Wilshire last October."

She dropped the arm to which she clung, and sat down white and trembling on the chair from which she had lately risen.

"Married!" she gasped, "oh! Arthur."

Mother's love, patient, long-suffering, self-forgetful mother's love, conquered.

Late into the brief summer night they talked, this mother and son; talked with bated breath, with white faces, and oft-recurring sobs, talked of the saddest of themes between parent and child—that child's degradation. In no other light than that of a degradation could Mrs. Vincent regard her son's marriage. Of Alice Wilshire she knew little, but that little was of evil report. It may be that she knew more to Alice's discredit than had ever come to Arthur's ears, but when he unburdened his heart to her in that summer midnight, the mother felt it was no time to add to his certain troubles by repeating tattling stories of the woman he had so unwisely chosen "for better, for worse." So she pressed these things down in her heart, and when her outburst of grief was over she listened to Arthur's plans for his future life.

"I will claim my wife at once," he said, "and mother, for my sake, you will receive her here for a few days till I can get a house or take suitable apartments."

Mrs. Vincent was not the woman to make half sacrifices. Bitter as the pill was she swallowed it without a wry face.

"For your sake, my boy, I will do anything. If she loves you, and is kind to you, I may even come to love her in time; at least I will try."

"If she loves you." How like a knell these simple words sounded, for Arthur Vincent knew that in his heart and in his wife's, that foolish flame which had lighted their path to the altar had flickered out, that passionate shallow love was "well out-worn."

"Whatever love or lack of love, there may be with Alice and me," "he answered," duty remains for both; I will try to do mine, I will help Alice to do hers, and you, mother," he added kissing her, "will help us both."

"I will indeed," she replied, "but this money, Arthur"—

"This money," said he in a more cheerful tone, "is nothing to me, of course, but it will make you happy, mother, it will give you the power of doing good."

"Yes," she replied with a shade of bitter-

ness, "to all but my own child."

"Not another word, mother," replied Arthur Vincent earnestly. Uncle Ralph's money was always a sore subject between us. But for Alice's desire that I should inherit it, my marriage would not have been kept a secret from you. Enjoy it, mother, do good with it, bequeath it to some good object, but never let me hear it named again. I am young, strong, and hopeful. I have good work, and strength to do it. Tomorrow morning—nay this morning I should say, for I see day dawning—I will claim my wife, and begin a new honest life, untroubled by speculations concerning any man's money, except the wages I fairly earn. Yes, this day," he continued, drawing aside the curtain and letting in the faint, rosy light of dawn, "this day, mother, my new life begins."

Verily Arthur Vincent, but that life begins in a way you wot not of!

CHAPTER V.

"Falsar than all fancy fathoms."

—TENNYSON.

After an early breakfast Arthur Vincent took leave of his mother, and taking the field-path which he had traversed the previous evening, he bent his steps towards the shabby little cottage occupied by Gerald Wilshire and his sister Alice. It was his intention to see his wife before he went to business, to arrange their plans, give her a day for preparation, and after declaring his marriage to his employers at the bank, to the rector, and to his mother's lawyer, he meant to take a fly from the "George," and in this open manner take his wife for a temporary sojourn in his mother's dwelling. To these plans Mrs. Vincent had agreed, and promised on her side a welcome to the woman whose future was now inseparable from Arthur's.

Immediately after her son's departure, she took the old servant into her confidence, and with her astonished assistance, effected the necessary changes in the household. Very few words passed between the women while the work proceeded, but when all was completed, and as Mrs. Vincent smoothed the snow-white drapery round the windows of the best bedroom, and faithful Ann replenished the water-jug from her tin can, their eyes met: for a minute mutual sympathy broke down the barriers of station between them, and Mrs. Vincent sobbed on Ann's shoulder. Not for long did she indulge her emotion, but a black frown settled on Ann's old face which augured ill for the comfort of Mrs. Arthur Vincent (*nee Wilshire*) if she had to depend solely on the good

offices of this ancient serving-woman.

Meanwhile Arthur Vincent reached the cottage: but to his astonishment found no one within to open for him the locked door. The widow Wall's absences were frequent, and Gerald Wilshire went early to business, but it was not usual for Alice to be out in the morning, so Arthur Vincent turned from the cottage, after repeated knocking, in some consternation. He had no choice of procedure however, for his watch showed him it was nearly ten o'clock; so he walked into Farminster, determining to return if he could get away for for half-an-hour during the day.

The morning passed away, and Arthur had found no opportunity of going to his wife. At three o'clock there was an afternoon delivery of letters in Farminster. Now it had been customary for Alice to avail herself of this post in writing to Arthur both before and after their marriage, since his visits to her were necessarily conducted with some caution; therefore the young man felt no surprise when among the business letters handed to him on that particular afternoon, there was one in the handwriting of his wife. He opened it eagerly, expecting to find an explanation of her absence. He was not mistaken, but the nature of that explanation struck him a deadly blow.

"I have long ceased to love you, if indeed I ever did so—" ran the cruel scrawl, *"and the disappointment about old Jewin's money was the last drop. I am going away with Roger Holt. When you receive this we shall be miles off."*

More there was, taunting words, coarse expressions, shameless declarations of love for the man who had supplanted him; but more Arthur Vincent could not read then.

Vulgar he had known her to be, coarse and sensual, selfish and vain, but false?—No, never until her own shameless words avowed her guilt, had that unhappy husband doubted her wifely honour.

"I am going away with Roger Holt." As he read the words his outraged manhood, his smitten honour, sprang rampant in his bosom, clamouring for instant revenge. He went at once to his principal's room, and there, where he had meant to proclaim his marriage, Arthur Vincent in passionate words confessed his shame. The banker who had known his father, who liked and respected his mother, gave him the best advice possible under the circumstances, counselling calmness and moderation at the same time, but Arthur announced his firm resolution to follow the guilty pair. Seeing

all persuasion was useless to one so angered, the banker desisted.

A few minutes were devoted to arrangements of various kinds, and after writing a hasty note to his mother, saying he had been summoned to London on important business, Arthur Vincent walked rapidly to Farminster railway station.

CHAPTER VI.

"Death pays all debts between thy soul and mine."
—ANON.

At a junction station about fifteen miles from Farminster, Arthur Vincent learned something of the fugitives. Two persons answering to their description, had taken tickets for London, and had gone townwards by that morning's express. Thither he followed by another express train, but fate determined an earlier meeting between Arthur Vincent and the woman who had wronged him.

The twilight shadows were gathering as the express train steamed into W—, a large station some thirty miles from London. Arthur, who knew the station well, through frequent business visits to the metropolis, found with surprise that the train drew up at a seldom-used platform, and looking round he saw the whole station in disorder. The cause was plain, an accident had occurred. In reply to his question a hurried porter stated that the morning express had run into a goods train just outside the station.

"The express from Liverpool?" enquired the young man.

"Yes, sir," said the porter passing on.

Acting on a sudden impulse Arthur Vincent jumped from the train, and making his way to the station-master's office, he made enquiries concerning the accident.

There were five persons killed, and thirty-two injured; the dead were lying in a waiting-room, the injured survivors were at different places in the town. The station-master's office was strewn with odds and ends of luggage, more or less battered, and Arthur's quick eye discovered among the rest, a small portmanteau, which he recognised as his wife's. It bore a luggage label addressed "*Mrs. Holt, to London.*"

"Does this—?" he began.

"Ah dear!" said the station-master, "the owner of that lies dead in the waiting-room yonder, and you'll hardly believe me, sir,—I am ashamed of human nature when I tell you—that her worthless husband wanted me to give him the money out of her pockets to go on to London—on business he said—if you'll believe me."

"Are you sure he was her husband?" asked Arthur huskily.

"I suppose so, they were found together, she dead, he unhurt, and he claimed the luggage."

"I know this person," said Arthur Vincent after a pause, "I should like to see her, to identify her. If she is the person I think, I can give you abundant reason for my conduct."

"All right, sir," replied the station-master, "any evidence for identification is valuable."

It was growing dark by this time, and the station-master carried a lantern to the now ghastly waiting-room.

"You won't want gas to identify one person sir," he whispered, "and you don't want to see all. Hallo! you sir," he added as a man sneaked away, "here's a gentleman who thinks he knows you."

"Yes, I know you, Roger Holt," said Arthur Vincent, laying a hand suddenly upon his enemy. "Nay, do not struggle, man, come with me, and let us look upon your work together."

Not a word spoke the station-master, for he saw that some feeling stronger than common was at work here.

Silently he unlocked the door, and all three entered. The blinds of the one window were drawn, shutting out the dim twilight, and the lantern shed but a feeble gleam, so that nothing was clear to Arthur Vincent, until, turning down a sheet which covered the face, the station-master shed the light full on the dead face of Alice Vincent—the guilty wife.

Whether minutes passed, or hours, Arthur never knew, but there came a moment when all things grew clear to him, and he turned to Roger Holt, guilty, shrinking sinner, and said,

"Go, and when I can shut out from my mind the memory of this face, I will forgive you. I thought to have slain you—perhaps both of you—but fate has been before me. Death has paid the debt between us."

He turned again to look at the corpse, and as he looked, Roger Holt slunk away, passing into the disgraceful oblivion that wraps the lives of such guilty wretches from the fair light of day.

Yes, Death paid the debt which guilty Alice owed her husband, and Arthur Vincent took up life again a sadder and wiser man.

The wealth Ralph Jewin left, never came to him of course, but he did not miss it, for his honest industry in business brought its own reward, and Arthur Vincent, in his turn died a rich man.

(Conclusion.)

DROWNED.

(SEPTEMBER 3RD, 1878).*

Oh what a death was that! Aboard the ship
Were youth and maiden, age and childhood fair;
All day the jest had passed from lip to lip,
And laughter echoed through the mellow air:
All day the sunshine on the river wave
Had danced and glistened:—night brought sudden
doom,
The waters rippled o'er a mighty grave,
And light and laughter died in deepest gloom.
Night's awful calm was broken by the cry,
Of many voices quivering through the air,
And upward to the silent, starlit sky
Rose countless shrieks of passionate despair.
Strong groans brake forth from hearts with anguish
riven,
And drowning eyes were lifted up to heaven!

They found long slumber in the river's bed,
Strong men, sweet maidens, age, and children fair,
Joined in a moment to the countless dead,
Passed in a breath-space into other air.
But of that moment—terrible—supreme,
When they saw death with eyes so full of life,
No tongue can speak; no vivid fancy dream,
No pen depict its awful, hopeless strife.
In sight of land, in sight, perhaps of home,
The winds at rest, beneath a quiet sky,
Upon the river flecked with silver foam,
The moment came appointed them to die.
Fate's hour had struck, Death was the dread decree,
And time was merged in God's Eternity!

Great love went down with thee, thou doomed ship!
Youth's first strong worship, passionate and wild;
Deep married love, close-clinging lip to lip;
The sweet affection of the little child;
The soul-absorbing bliss of motherhood,
All these have perished on the silent shore;
Tides may bring in, oh ship! thy drifting wood
In wave-beat fragments,—but these come no more!
The sullen waters slowly yield their prey,
And earth doth welcome earth to dreamless sleep,
Until the thunders of the Judgment-Day
Wake awful echoes resonant and deep;
Then may God bid all buried love arise,
From wave and grave-yard to fair Paradise!

H. S.

* Collision off Woolwich, between the excursion steamer 'Princess Alice' and the 'Bywell Castle.'

In the Press. Ready September the 1st, 1 vol. cloth 8 vo. Price 5s.

POEMS AND SONNETS.

BY HARRIETT STOCKALL.

Many of these Poems and Sonnets have appeared in the columns of "All the Year Round," "The World of Fashion," and other periodicals.

LONDON:—

Simpkin, Marshall & Co., 4, Stationers' Hall Court, and all Booksellers and Newsagents.

New Books.

POEMS & SONNETS by HARRIETT STOCKALL.
London:—Simpkin, Marshall & Co. Price 5s.

The volume before us is a collection of Poems, some of which have appeared in several popular periodicals, ours amongst the rest; many have not been published before.

The author has a truly poetical genius, some of the Poems have a pathos and tenderness which remind us of many of Shakespeare's exquisite lines. The pieces on Flowers have become very popular, their treatment is original, and they have brought tears to many eyes. Other poems, as the sonnets called "Stranded," "In Harvest Time," those written on the late Charles Dickens, and the outspoken honest tribute to the genius of our Poet Laureate, appeal to more thoughtful feelings, and will be appreciated by all. Many Poems are on the domestic feelings, they draw mankind together, and encourage every virtue.

Others are in a more heroic style, and give words to thoughts by which statesmen might profit; and when the Nation is in deep sorrow the author expresses the feeling of England in such a way that Royalty itself has expressed approval.

We are sure our readers will be well repaid by purchasing this volume of Poems and Sonnets, and will be able to spend many a half hour with profit and pleasure in its perusal.

BUSINESS.—By JAMES PLATT,
New and revised edition. 51st to 55th thousand.
London: Simpkin, Marshall & Co. Price 1s.

Although "Business" in the abstract is not a subject upon which ladies are generally enthusiastic, we cannot help thinking that a perusal of Mr. Platt's valuable work will prove interesting to many of our fair readers, especially to those who are engaged in business themselves.

Appealing, as the book does, to all the higher instincts of human nature, to the love of truth, of honesty, and upright dealing, we are sure it will find an echo in the hearts of the women of England, who have the interest of their country at heart as deeply as any business man among us. We can the more confidently recommend Mr. Platt's work, as the principles therein laid down, are the same which guide ourselves in the conduct of this Journal, and we are sure that all our readers will agree with us, and with the author, that fair dealing and truthfulness, form the only sound basis of commercial success.

CREWEL WORK, by ZETA.

London: Griffith & Farren. Price 2s. 6d.

This elegant little work consists of fifteen designs for the fashionable style of needlework named above: these designs are very elegant, and the list embraces most useful articles, such as counterpane, mantle-piece border, chair-back, cot-quilt, &c., &c. Conspicuous among others for chaste design and elegant effect is No. 1 Panel-lilies in pot, and No. 9, a very effective piece of work for a piano back.

We can confidently recommend the work to the notice of our fair readers.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given to these Patterns.

THE ORMONDE CORSAGE.

Our first pattern is the very novel and elegant *Corsage à Basques*, forming part of the Ormonde Costume shown on the third figure of our third plate.

The pattern is of our usual reliable style and fit, and consists of four pieces, viz:—front, side-piece, back, (to which the *basque* is attached) and sleeve. The lines of the trimming of front and of the imitation collar, are marked by pricked lines on the front and back. The complete skirt (No. 160 on our list) may be had (post free) for six stamps.

THE MARGARETTA COLLARETTE.

This elegant Collarette is of the square (or Sailor) form at back, and is heart shaped in front. It is intended to be worn over a high dress, during the evening or at the theatre, and for this reason will be found very useful when travelling, as well as for many *impromptu* occasions. It may be made in muslin, lace, or net, and trimmed with lace and ribbon according to taste.

DEVERE'S PARIS MODEL PATTERNS.

For Sept., 1879. Price 6d. each, Post Free.

N.B.—In ordering a pattern, only the Number (and letter if any) need be specified.

Plate 1.

- No. 152.—The Clothilde Mantilla.
- " 152A.—Dress with corsage a gilet (see illustration on plate 7).
- " 153.—The Ferronays Costume. Corsage, Upper skirt and bouffant.
- " 154.—The Rambouillet Costume. *Cuirasse Corsage*, draped upper skirt and bouffante.

Plate 2.

- " 155.—The Torquay Costume. Corsage a gilet, Sash, bouffant, and tablier.
- " 156.—The Dudley Visite.
- " 156A.—Dress; corsage, tablier, and bouffant.
- " 157.—The Brighton Visiting Costume, Corsage a basques, plastron and upper skirt.

Plate 3.

- " 158.—The Castlereagh Toilette. Corsage, tunique, and back and front drapery.
- " 159.—Wedding Dress. Robe Princesse with long full train. A useful and elegant shape for any occasion.
- " 160.—The Ormonde Costume. Train skirt with folds at sides. Corsage given gratis with the Magazine.

Plate 4.

(SPECIAL JUVENILE PLATE.)

- " 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- " 162.—The Alice dress for a girl of 11 to 12.
- " 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- " 164.—The Louise Costume for a little girl of 9 or 10, Robe Princesse and kilted flounce.
- " 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and pleated flounce.
- " 166.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- " 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.

Plate 5.

- " 167.—Mourning Visite Mantle.
- " 168.—Mourning Paletot, double-breasted.

Plate 7.

- " 169.—The Bernhardt Blouse Polonoise or Robe, with waist belt and without pleats in the body.

These patterns (children's patterns excepted) are cut for ladies of good figure, measuring 34½ inches chest measure and 24 inches waist measure. Full instructions for enlarging or decreasing the size will be enclosed gratis with each pattern.

A COMPLETE CATALOGUE of Devere's Paris Model Patterns of Dresses, Polonaises, Tuniques, Mantles, Paletots, Jackets, &c., also Standard Dress Body Patterns, for all sizes, from 19 inches chest to 42½ inches chest, and Underlinen for Ladies, Children and Babies, will be sent *post free*, on receipt of letter or post card. N.B. The prices of under-linen patterns have been revised and reduced.

Apply for patterns by LETTER ONLY, (enclosing postage stamps,) to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London, W.

The Court and High Life.

During the stay of the Court at Osborne, Her Most Gracious Majesty the Queen, accompanied by Princess Beatrice visited the Soldier's Hospital at Netley, and bestowed the Victoria Cross on Private Hitch for his gallant exertions in behalf of his wounded comrades at Rorke's Drift. On August 14th, Her Majesty drove to Parkhurst, and inspected the 42nd Royal Highlanders, under the command of Col. Macpherson, C. B. Her Majesty and the Court left Osborne for Balmoral Castle on August 25th.

The Prince and Princess of Wales with their youthful family, made a shorter stay than usual on board the Osborne in Cowes Roads. The Prince of Wales will, it is said, escort his sons part of the time on their cruise in the *Bacchante*. His Royal Highness will use his own yacht, the *Osborne*.

The Princess of Wales with the three Princesses, started on August the 19th on a visit to Denmark, and the Prince of Wales accompanied by the Duke of Edinburgh went to Plymouth on the same day, to lay the foundation stone of the new Eddystone Lighthouse.

The untimely death of the Infanta Marie del Pilar, sister of the King of Spain has added to the gloom which already enveloped the Spanish Court. Our gracious Sovereign and the crowned heads of Europe telegraphed expressions of their sympathy to the young King.

The Crown Prince of Sweden has been paying visits at the country seats of various members of English Aristocracy.

Among the many fashionable weddings which have marked the close of the London season, perhaps the most splendid was that of Lord Edmund Talbot, brother of the Duke of Norfolk, and the Hon. Mary Caroline Bertie, eldest daughter of Lord Norreys. The ceremony took place at the Brompton Oratory, and was celebrated with all the pomp which marks the ritual of the Romish Church. A very large and fashionable company was assembled, and the toilettes of the ladies were exceptionally splendid and striking. The lovely bride was dressed in white satin with garniture of most exquisite lace, and she wore magnificent diamonds. She was attended by ten bridesmaids, who wore India muslin and lace, and caps ornamented by an arrow, with "May" in diamonds, the gift of the bridegroom.

A very elegant wedding took place on August 5th, at Chorley, Cheshire, between Henry Chemocke Brandreth, Esq., of Houghton Hall, Beds, and Miss Evelyn Frances Christabel Lawton, of Lawton Hall, Cheshire. The bride wore a robe of duchesse satin, trimmed with orange-blossoms, tulle veil and diamond stars, the gift of the bridegroom. The bridesmaids' dresses were exceedingly pretty, consisting of rose-colored and white Indian muslin with rose bows; hats to match with wild roses. Each had a gold bracelet and bouquet, presented by the bridegroom.

On the 7th of August at St. Michael's, Chester Square, a marriage was solemnized between Dr. A. H. Evans of Sutton Coldfield, and Miss Helen Howard, of the Abbey Close, Bedford.

We regret to announce the death of the Earl of Fife, which took place on Aug. 7th at Mar Lodge. The funeral took place on Aug. 15th.

We regret to announce the death of Sir Thomas Moncrieffe, which took place on Aug. 16th. The late baronet, who was in his 58th year, was married to Lady Louisa Hay, daughter of the Earl of Kinnoull. Two of Sir Thomas Moncrieffe's daughters are the Duchess of Athole, and the Countess of Dudley.

The Theatres.

COVENT GARDEN.

Here Messrs. A. and S. Gatti's *Promenade Concerts* are in the full tide of success. The arrangements that proved so successful last year, are repeated in this series of concerts. The Musical Director is Mr. Arthur Sullivan, whose name is alone a guarantee that the interests of true art will not be neglected in the programmes, while the popular taste (which none knows better how to gauge than this favorite composer) will be amply catered for. Mr. Cellier has ably filled the post of conductor during Mr. Sullivan's absence. The vocalists comprise all available talent, Messrs. Gatti's engagements including such popular favorites, as Madame Antoinette Sterling, Madame Patey, Miss Mary Davies, Mrs. Osgood, Miss Orridge, Mr. Edward Lloyd, Mr. Santley, Mr. Maybrick, Mr. Barton McGuckin, and other talented vocalists.

THE HAYMARKET.

Mr. Barry Sullivan's short appearance at the Haymarket in his favorite characters, has been the most marked event of the month, and the numerous admirers of Mr. John S. Clarke have since gladly welcomed him in his celebrated part of *Dr. Pangloss* and *Major Wellington de Boots*.

THE PRINCESS'S.

The continued success of Mr. Reade's sensational drama, *Drink*, promises a long run for it: Miss Rose Massey, the charming American actress, has undertaken the part of *Gervaise* in the place of Miss Amy Roselle; with this exception the original cast remains, and a company better suited to each other were never associated in a better play. We have before spoken of Mr. Charles Warner's marvellous acting as *Coupeau*, and the able representation of *Gouget* by Mr. Rignold, while the part of *Phæbe Sage* is played by Miss Fanny Leslie, with charming spirit and vivacity. The realistic effects, which in some hands might be difficult to manage, are so naturally and effectively introduced, that a great portion of the success of *Drink* may be attributed to the first-class management so peculiar to this favorite house.

THE LYCEUM.

Miss Genevieve Ward has taken this house during the absence of Mr. Henry Irving, and having rather unsuccessfully opened with *Zillah* replaced that drama, by *Lucrezia Borgia*, which met with immediate success. Miss Genevieve Ward in the principal character made a profound sensation, showing such power and artistic finish that she may be ranked among the finest tragic actresses of our time. The production of *Guy Rouvereux* also gave this talented lady an opportunity of appearing with great effect as *Meg Merrilies*.

THE STRAND.

The long continued success of *Madame Favart* speaks well for the Opera itself, the actors, and the management, all of which indeed, leave nothing to be desired.

THE IMPERIAL.

This house is prospering with the Comedy-Opera Company in *H. M. S. Pinafore*, Mr. Wilford Morgan appearing as *Ralph Rackstraw*, Mr. J. G. Taylor as Sir Joseph Porter, and Miss Carina Clelland as Josephine. Mr. Arthur Sullivan's popular comic Opera seems to have lost none of its attractions by being transplanted further West. Facts indeed seem to point out that in London as in New York there is plenty of room for two ships sailing under (*Pinafore*) flags of Messrs. Sullivan and Gilbert.

A short serial story entitled "FATAL EVIDENCE," by G. Ewart Fleming, will be commenced in our October Number.

DEVERE'S RECEIPT FOR WATERPROOFING.

There is often great difficulty in obtaining materials that are really waterproofed, but this simple receipt places it in the power of every lady to waterproof her own cloak, at a trifling cost, with very little trouble and with complete certainty of success.

The receipt may be used for every kind of woollen, cotton, or linen material, and may be applied either to waterproof Dust Cloaks, and Ulsters that have been bought ready-made, or to the materials before they are made up, which is of course the best plan.

Take two ounces of powdered Alum and dissolve it in two quarts of water: in another vessel dissolve two ounces of Sugar of Lead, also in two quarts of water: stir them up, and when the alum and lead are entirely dissolved, empty one vessel into that which contains the other: mix them well together by stirring them with a stick until the mixture becomes nearly the color of milk, then leave it for a time to settle, and when a white deposit is formed at the bottom and the top part is perfectly clear like water, pour the clear liquid off very carefully into another vessel, leaving the waste deposit behind. The clear liquid part is that which is to be used. Immerse in it the material to be rendered waterproof, leaving it a quarter of an hour to soak, then press it with the hands to squeeze the liquid out, and hang it on a line to dry. The quantities given above will be sufficient to waterproof a Cape or Cloak.

This manner of rendering materials waterproof, does not alter either the color or the pliability of the material. There will be a faint smell at first something like vinegar, but it will go off in about two days.

As a matter of curiosity, we advise our readers to try it on a square piece of Alpaca, Tweed, or even a Cambrie pocket-handkerchief. They will find that they can gather up the corners, and carry a pint of water about in it without a drop coming through.

Correspondence.

RULES.

- I. All letters must be addressed to the EDITOR, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given, the initials of name will be prefixed to the answer.
- IV. MSS. must always be accompanied by stamps for return, if found ineligible.

REDUCTION IN PRICE OF UNDERLINEN, &c.

In consequence of the large sale of Devere's patterns of French Underlinen, and of Devere's Paris Standard Body Patterns for all sizes, we have been enabled to make a considerable Reduction in Price.

For particulars see our list of Paris Model Patterns, which will be sent gratis and post free, on receipt of letter or post card addressed to the Editors.

ADA writes:—

"I want to know whether you charge 6d. for each part of a costume, viz:—body, sleeve, tunique, or whether I am to have the complete pattern for the price you name in your Magazine? A short time ago I sent a shilling for a pattern, to an advertising house in the W.C. District, and got only a body sent me, and I had to pay three shillings more to get a complete pattern. Was this right? I felt much annoyed at their ways, especially as the pattern even when complete was such a bad fit that I nearly spoilt my stuff."

Our Paris Model Patterns at 6d. each, are COMPLETE PATTERNS. That is to say, the price paid includes body, sleeve, tunique or tablier, and bouffante if any. We do not of course include the plain under

skirt or petticoat, because every lady has already her pattern of this which serves for all dresses. Our No. 138 is a very good medium train. Our No. 139 is a very elegant skirt with long train.

The practice you allude to must be considered an imposition by all right-minded people.—ED. W. F.

A DRAPER writes:—

"I have found so much benefit from the use of your Paris Model Busts and Patterns in my business, that I feel it is only fair to tell you of my success. I find they save so much time and expense that I am enabled to sell garments at a cheaper rate, and this has greatly increased the number of my customers. I have found your Mantle patterns of special value and your Busts are of equal use in making up and exhibiting in the Show Room. I am very glad I took your advice and had Busts of various sizes: the large ones are especially valuable in making up Mantles and Jackets for stout Ladies: it saves the customers much trouble in trying on.

I hope you will pardon me if I mention one little drawback, and venture to suggest an improvement. I find it rather inconvenient both to customers and myself to look through several numbers in search of a suitable Mantle or Jacket. Now if you could manage sometimes to give a plate of Mantles only, which drapers could show to their customers, I think it would greatly increase the practical value of your good Magazine."

We are exceedingly gratified by your appreciative letter. We have arranged to give a separate plate of Mantles in our November Number.—ED. W. F.

MRS. M. Manchester, writes:—

"I find the small outline plate of Children's garments given with your August Number very valuable, and am looking forward to the promised plate of costumes in September. Your cheap and correct patterns of children's garments, both of dresses and underlinen, are of the greatest service to me, for by their help, and with the assistance of my nurse, I have been able during this year to have all my children's clothes well and fashionably made at home; and this, as my family is a large one, is of the greatest advantage to me, as the wife of a hardworking professional man."

We believe that you will find the plate of Children's costumes issued this month to be very useful, and we are much pleased by your kind appreciation of our efforts to serve our subscribers.—ED. W. F.

MISS EDITH S—, Macclesfield, says, in ordering a pattern:—"I am very pleased with your cut-out patterns in the World of Fashion."

MISS FIRTH writes:—

"I have been very much pleased with your patterns hitherto, and have derived the greatest benefit from them, they are so true-fitting, combined with such elegance of style."

MISS A. Searle writes:—

"I have been a subscriber to your Magazine for 20 years, and have found it a great help to me."

We are always pleased to receive such letters as the above, for they prove to us that our efforts to place before the public a fashion-book of REAL PRACTICAL VALUE are highly appreciated.—ED. W. F.

Acknowledged with thanks letters from Miss Woodroffe, Miss Beach, Miss C— M., Mrs. E. Pilkington, Miss Warburton, Miss H— N., and Miss K—, Liverpool.

TO COUNTRY SUBSCRIBERS, who experience difficulty in obtaining the "World of Fashion." The Magazine will be posted free to any address, on the last day of each month, for 12s. a year. The P. O. O. should be made payable to the Publishers, or to Louis Devere & Co. 1, Kelso Place, Kensington, London, W. To ensure safety in transmission, it is better to ask the Postmaster to "CROSS" the Order, so that it can only be paid through a Banker. Single copies will be sent post free, on receipt of 13 stamps.



170

171

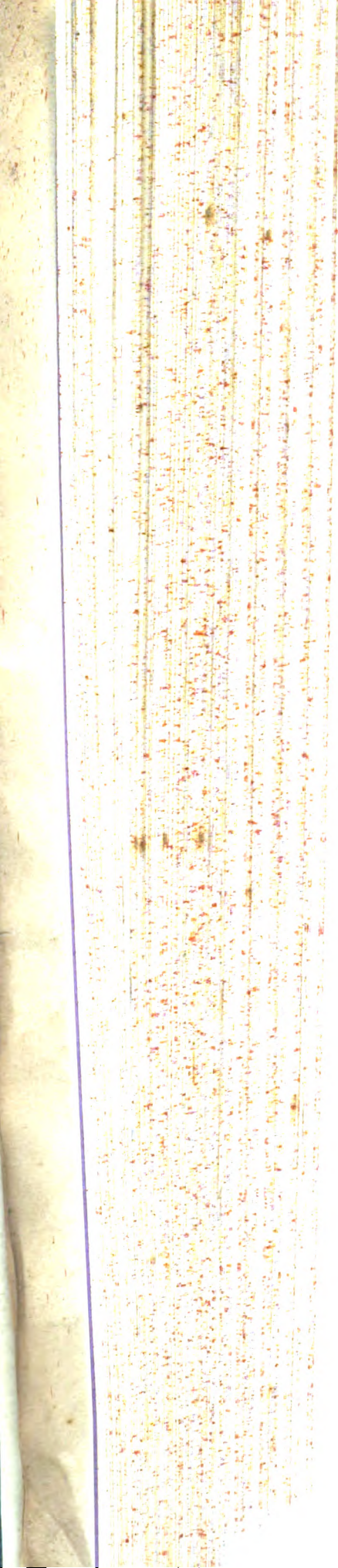
172

October 1879

Plate 1

Le Monde Éléant

Full sized patterns, numbered as above, may be had from the Editors price 25c each.





173

174

175

176

October 1879

Plate 2

Le Monde Élégant

Full sized patterns numbered as above may be had from the Editors price 10 pence each.

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October 1879

177

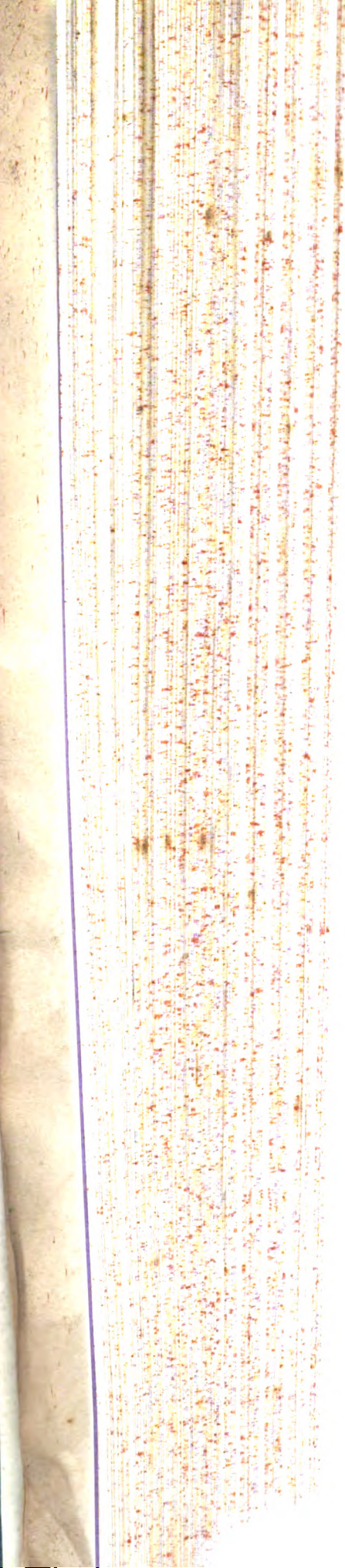
178

179

Plate 3

Le Monde Éléant

Full sized patterns numbered as above may be had from the Editors price as per each





180

181

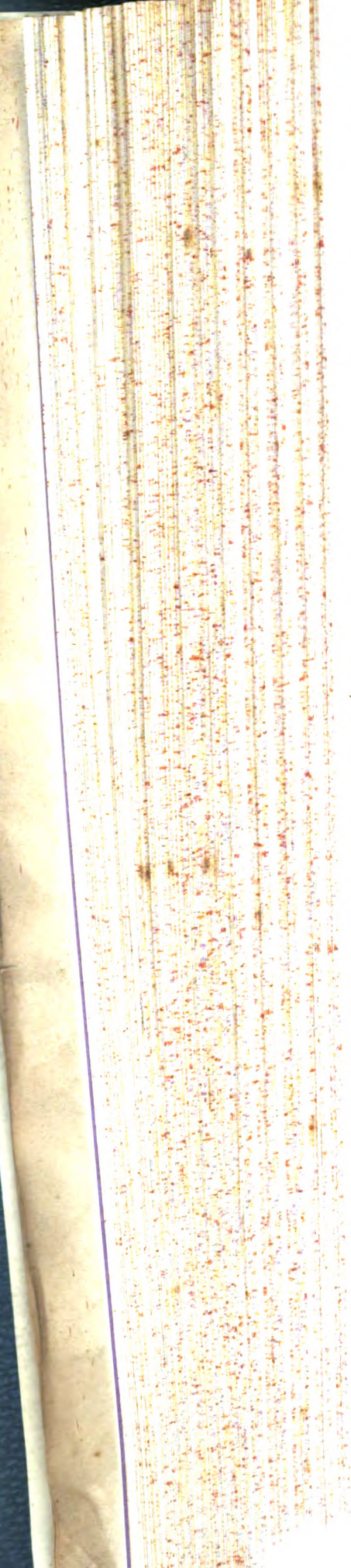
182

October 1879

Plate 1

Le Monde Éléant

Full sized patterns numbered as above, may be had from the Editors price, sixpence each





October 1879

Le Monde Élegant

Plate 5

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1.



170.

171.

172.

PLATE 2.



173.

174.

175.

176.

PLATE 3.



177.

178.

179.

PLATE 4.



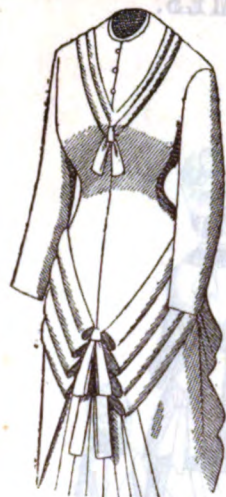
180.

181,

182.

FRONT OF DRESS.

Shown on fig. 3, plate 4.



182A.

No. 182A shows the body and upper part of the dress which is worn underneath the Adela Paletot, (No. 182); at the back the *basque* forms a point, similar to the front, but not so deep, and is trimmed by the folds to correspond. The folds at neck are continued at back to imitate a round collar.

NEW MORNING ROBE.



186 BACK.



186.

No. 186.—Morning Robe for indoor wear: it is made of black cachemire, richly embroidered with gold braid and various colored silks; the buttons are of cashmire embroidered to correspond. A box pleat is laid under each of the seams at back, the pleats starting a certain distance from the waist as shown by the back view. If a richer style of Robe be required it may be made in black satin, embroidered in crewels. Quantities required: 6 yds. cachemire, 44 inches wide; 4 dozen buttons; if made of satin, 10 yards, 27 inches wide, will be required.

MOURNING COSTUME.

(Fig. 6, plate 5.)



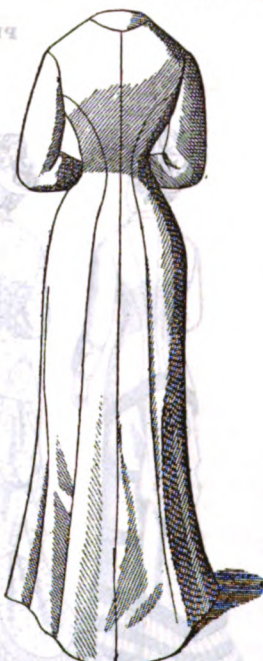
184 BACK.

This illustration shows the back view of the Morning Costume which is illustrated on fig. 6 of our fifth plate. It is a very elegant style, and though specially intended for Mourning, may nevertheless be made in two shades of any color if preferred.

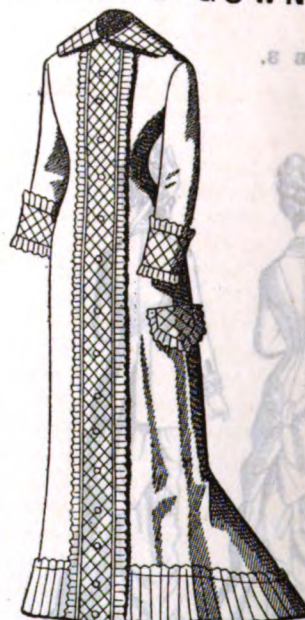
NEW PARISIAN DRESSING GOWNS.



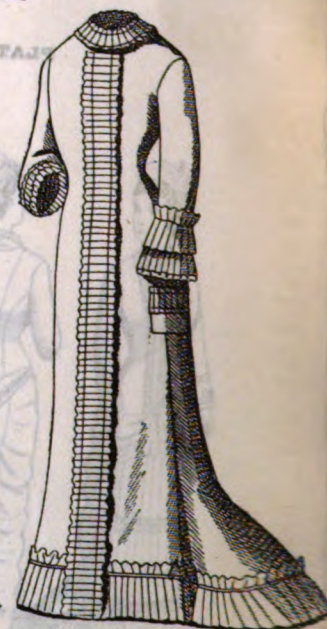
187.



187 BACK.



187A.



187B.

No. 187.—Dressing Gown of blue Cachemire trimmed with Swan's down. It may also be made in any other color that will harmonise with the Swan's-down, such as claret color, pink or grey. Satin may be used instead of cachemire if a richer and more expensive style of Dressing Gown is preferred. Quantities required:—5½ yds. Cachemire 44 inches wide; 3 yds. Swan's-down.

No. 187A.—Dressing Gown of Caroubier Cachemire: the plastron, collar, cuffs and pockets are trimmed with quilted caroubier satin. It will also look very elegant made in white cachemire and trimmed with blue silk or satin; or in pink cachemire trimmed with white or pink satin. It will require 5½ yds. cachemire; 2 yds. satin.

No. 187B.—Dressing Gown of slate-colored Cachemire trimmed with fullings and flounces of slate-colored silk. It will also look very well if made in Navy blue, in dark olive green, or in grey; of course trimmed with silk to match. It will take 5 yds. cachemire 44 inches wide, and 4 yds. silk.

DEVERE'S MODEL BUSTS.

PRICE 26s. EACH.

(Including Crate, Packing, and free delivery within 4 miles of Charing Cross, or at any London Terminus.)

We supply these Busts, for the following sizes of Chest Measures:—31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position.

Drapers, Dressmakers, and private families find these Busts are invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

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FOUR Busts:—One, chest 31½; two, chests 34½; one, chest 37½.

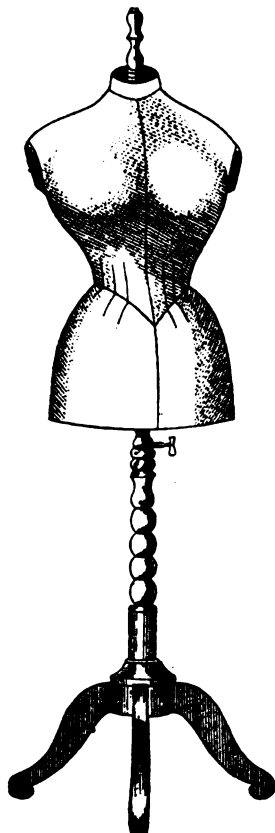
SIX Busts:—One, chest 31½; one, chest 33; two, chests 34½; one, chest 37½; one, chest 39½.

TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit they have derived from their use.

LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid



has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

MADAME C— writes:—

"I have now three of your new Model Busts, a Wanser Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

A WEST-END DRESSMAKER writes:—

"One of my best hands tells me what immense use the Parisian Dressmakers make of the Model Bust. They find that by the aid of the Bust, they can finish three dresses in the time required for two before they discovered its use."

These Busts are so arranged as to take to pieces with the greatest ease, and pack in a very small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

N. B. When ordering a Bust it is better to send an old dress body that fits well, together with the exact size round the chest. A Bust suited to the lady will then be carefully selected from our stock and forwarded with the body.

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THE WORLD OF FASHION.

A JOURNAL OF FASHION AND LITERATURE.

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It has from twelve to fifteen beautifully-colored Costumes every month.
It has an uncolored plate of Mourning Costumes, Caps, Bonnets, &c.
It has an outline plate of the latest fashionable Models.
It has reverse views in outline of every Costume.
It gives ONE or TWO reliable full-sized patterns every month GRATIS.
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It excludes the extravagant Continental styles issued by other Journals.
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Its leading article on Fashion is always accurate and reliable.
Its letterpress pages are not full of puffs and tradesmen's advertisements.
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Its Literature is of the purest tone and highest order.
Its Poetry has been graciously approved by Royalty.
Its Correspondence is interesting and instructive.
It has engaged the first talent in every department.
IT IS THE ONLY LADIES' MAGAZINE OF REAL PRACTICAL VALUE.
It is useful to Drapers, Dressmakers, and private families.
It is bought by every one who has once had a copy.

CONTAINS COSTUMES
SPECIALLY SELECTED FOR
ENGLISH LADIES.

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N. B.—Ladies will oblige by giving their orders early, as the demand for this Magazine is so great that the publishers can with difficulty supply it after the day of Publication.

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AND MOST PRACTICAL
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Price Sixpence Each, Post Free.

DEVERE'S PARIS MODEL PATTERNS are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO OCT. 31st, 1879.

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(Reduced Prices.)

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All cut for Chest measure of 34½ inches.

- No. 1A, Dressing Gown. 6d. No. 2A, Dressing Jacket. 4d. No. 3A, Full Train Petticoat. 6d.
- No. 4A, Petticoat Body. 4d. No. 5A, Night Dress. 6d.
- No. 6A, Petticoat, walking length. 6d.
- No. 6B, Princess Petticoat, body & skirt in one. 6d.
- No. 7A, Chemise. 4d. No. 8A, Full Drawers. 4d.
- No. 8B, Chemise and Drawers combination. 6d.
- No. 9A, Flannel Vest. *9A, Lady's Bathing Dress. 6d.

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All cut for Chest measures of 27 inches. Age 12.

- No. 10A, Dressing Gown. No. 11A, Dressing Jacket. No. 12A, Petticoat. No. 13A, Petticoat Princess shape. No. 14A, Petticoat Body.
- No. 15A, Drawers. No. 15B, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel Petticoat. No. 18A, Bathing Costume.
- No. 19A, Chemise. No. 20A, Night Dress.

Price 4d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21A, Dress. No. 22A, Frock. No. 23A, Frock.
- No. 24A, Chemise Drawers. No. 25A, Chemisette.
- No. 26A, Body Drawers. No. 27A, Full Blouse.
- No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers.

Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

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- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princess Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib. 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoe. 43A, Baby's Drawers or Couvre-linge.

Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

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LADIES' SIZES, 4d. each, post free.

Chest Measures.—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches

DECEMBER, 1878.

- 10.—Corinne Robe Princess, with train to carry on the arm.
- 11.—Eva Visite.
- 12.—Mignon Visite.
- 16.—Dinner Dress, Princess style.
- 18.—Tunique a Gilet for Ball Dress.
- 20.—Tunique for Dinner Dress.

JANUARY and FEBRUARY, 1879.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- 25.—Manteau Visite.

- No. 31.—Ball Dress with square opening on the chest and at back, double tunique and long train: a very elegant style.
- 34.—Duchesse Dress for Mourning.
- 36.—Princess Dress with slight train.
- 37.—The Thyrn Visite.

MARCH and APRIL, 1879.

- 49.—Bridesmaid's Costume. Polonaise and drapery of skirt.
- 50.—Wedding Dress. Polonaise & draperies.
- 51.—Demi-Saison Pelisse with wide sleeve.
- 52.—Polonaise Princess, with draped tablier.
- 61.—Demi-Saison Paletot.
- 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 63.—Polonaise Princess, without gilet, to be draped at back and sides according to taste.
- 65.—The Rosalinda Princess Tunique.
- 70.—The Paula Mantelet.
- 72.—Ball or Dress Dinner Toilette.
- 75.—Alexandra Mantle.
- 75A.—Corsage and Skirt.
- 81.—Double-breasted outdoor Jacket for making up in cloth.

MAY, JUNE, and JULY, 1879.

- 82.—The Christina Costume.
- 83.—Grosvenor Costume, Corsage and Upper Skirt.
- 97.—Olivia Toilette, Jacket and upper skirt.
- 98.—The Bernhardt Costume, Corsage, Panier, Bouffant and Train Skirt.
- 103.—Reception Toilette, Tunique and Plastron.
- 104.—The Agnes Costume, Corsage a gilet and panier.
- 105.—The Lilian Costume, Cuirasse & double panier.
- 109.—The Boulogne tunique, "Fishwife" style.
- 111.—Garden Party Costume. Princess Tunique and Train.
- 115.—Toilette for an elderly lady, Corsage & bouffant.
- 116.—Visiting Costume, Tunique with long lappet.
- 119.—Concert Toilette, Corsage, panier, and back part of upper skirt.
- 121.—The Nilsson Home Toilette, Corsage & panier.
- 123.—Deep Mourning Costume, to be worn for a parent. Corsage a basques, and moderately trained skirt.

AUGUST 1879.

- 124.—The Agatha Costume, tunique and bouffant.
- 125.—The Beatrice Visite.
- 125A.—Dress with high pointed Corsage.
- 126.—The Florian Toilette. Corsage, gilet, upper-skirt and drapery.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 131.—The Sandringham Dinner Dress, pointed corsage and draped tunique.
- 134.—Trouville Costume, corsage, tablier, and bouffant.
- 135.—The Aida barege Costume, gilet, Princess tunique, and drapery of skirt.
- 137.—Mourning Costume, pointed corsage & tunique.
- 140.—The Victoria Mantelet.
- 140A.—The new Shoulder Cape, two styles.
- 141.—The Croizette Pelerine Fichu.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 94A.—Lady's Bathing Costume.

SEPTEMBER, 1879.

- No. 152.—The Clothilde Mantilla.
- 152A.—Dress with corsage a gilet.
- 153.—The Ferronays Costume. Corsage, Upper skirt and bouffant.
- 154.—The Rambouillet Costume. Cuirasse Corsage, draped upper skirt and bouffant.
- 155.—The Torquay Costume. Corsage a gilet, Sash, bouffant, and tablier.
- 156.—The Dudley Visite.
- 156A.—Dress: corsage, tablier, and bouffant.
- 157.—The Brighton Visiting Costume, Corsage a basques, plastron and upper skirt.
- 158.—The Castlereagh Toilette. Corsage, tunique, and back and front drapery.
- 159.—Princess Dress with long full train.
- 160.—The Ormonde Costume Corsage and Train skirt with folds at sides.
- 167.—Mourning Visite Mantle.
- 168.—Mourning Paletot, double-breasted.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pleats in the body.

OCTOBER, 1879.

Plate 1.

- 170.—The Clarissa Morning Costume. Basquine Gilet with waistbelt, and upper skirt.
- 171.—The Templemore Home Toilette, Corsage, skirt, and train.
- 172.—The Maria Christina Visiting Costume, Corsage, draped panier and skirt.

Plate 2.

- 173.—The Blenheim Indoor Toilette. Corsage, draped panier, tablier and tunique.
- 174.—The Baden Costume. Corsage, long plastron, drapery, side pleats and back bouffant.
- 175.—The Alice Visite.
- 176.—Polonaise and skirt for a child 5 of years old.

Plate 3.

- 177.—The Constance Costume. Corsage, panier, and back bouffant.
- 178.—The Galway Dinner Dress. Corsage, skirt, and train.
- 179.—The Genevieve Toilette. Jacket body, double paniers, and upper plisse.

Plate 4.

- 180.—The Talbot Costume. Upper and under skirt. Corsage given full-sized with this Number.
- 181.—The Powys Costume. Corsage and tunique.
- 182.—The Adela Casaque.
- 182A.—Corsage a basques, (see page 7) and tunique.

Plate 5.

- 183.—The Hilda Paletot.
- 184.—Widow's Mourning Dress. Corsage and open tunique.
- 185.—The Evelyn Visite.

Plate 7.

- 186.—New Princess Robe for Morning wear. Medium train, moderately full at back.
- 187.—New Parisian Dressing Gown, Princess style.

UNDERSKIRTS.

Suited for the above-named Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

JUVENILE COSTUMES.

- 24.—Ball Dress for a Child 7 or 8 years old.
- 38.—Princess Dress for a young lady of 13 years.
- 64.—Robe Princess for a girl of 9 years old.
- 76.—Little Mina's Costume, for a child of 7 years.
- 77.—Corsage a basques and Upper Skirt for a young lady about 14 years.
- 78.—Paletot for a girl of 14.
- 106.—Little Nellie's Toilette, for a girl of 5 or 6.
- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- 143.—Pleated dress for a little girl of 7 or 8.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31.
- 145.—Corsage, panier, and skirt for a girl of 10.
- 146.—Dress with low neck for a little girl of 5 or 6.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 148.—Paletot or out door Jacket for a little girl of 6 years old.
- 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½.
- 150.—Man of War suit for a boy of 9 or 10 years old.
- 151.—Boy's Sailor's Suit, age 7 to 8.
- 151A.—Boy's Sailor's suit, age 10 to 11.
- 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double-breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10. Robe Princess and kilted sounce.
- 165.—The Mand Toilette for a girl of 7 years old. Dress with revers and collar, scarf and flowers.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single-breasted style with long skirt.
- 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.

Those patterns marked (*) have not been illustrated in our plates: they are standard patterns of general utility added to our list by special request.

* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* Patterns are withdrawn from this list as soon as they go out of fashion.

These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

N. B. All orders will be executed by return of post.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 670.

OCTOBER, 1879.

VOL. 66.

Observations

ON LONDON AND PARISIAN FASHIONS.

FOR OCTOBER, 1879.

The publishers of the French Magazines of Fashion still continue to look for inspiration for the Fashions of the day, to reminiscences of the styles that prevailed during the first French Revolution, when ladies' attire became very masculine in character; among other things we may name the very high "Robespierre" neckties. Quite recently one of the first of the French Magazines of Fashions says:—"Ladies attire will be still more masculine, and there are in preparation very large neckties made of Tulle and *Point d'Esprit*: the bows are made very long and will then spread out so as to completely hide the chin and sometimes to cover half the face." This idea, following the "Directoire" Hats and Bonnets, and the back basques of ladies' Dresses made to look more like men's Coats than anything else, indicates a degeneracy of taste, that is usually observed in times when democracy or plutocracy has for the time gained an ascendancy in a nation.

We will now describe the styles selected by the higher Aristocracy of France, and by English ladies of the best and most refined taste.

The most prominent feature in Ladies' dresses, is the idea of several *plissé* flounces at front of skirt, see Nos. 177, 178, 179 and 182; there may be two, three, or more of these flounces. No. 178 shows sixteen, which is the greatest number we have yet seen.

There is great variety in the form of dresses, but nearly all have elegant draperies starting from the hips and forming graceful folds at the back. There are now very few Revers, and Gilets are fast disappearing; they have been so long fashionable that a change will be welcomed.

The Princess style still continues to be a great favorite, because it is so graceful and so

useful and convenient, but it will probably be less worn as the fulness of drapery at the sides gains in favor. Our colored plates give all the latest novelties in Ladies' Costumes.

Gold trimmings are again coming into great favor. A very pretty gold lace is made, also a *galon* in which gold is intermixed with chenille of various colors, or plaited in tresses of all widths: the colors of the chenille should match the dress.

In Hats and Bonnets there is nothing new to notice in Paris: since the introduction of the various Republican forms, there has been a great degeneracy in style. In England Ladies are showing a better taste: Plush Hats and Bonnets are much worn, they are generally of a large size: they are made in black or white, also in various shades of greys, stone color, brown and olive green.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

You asked me on my return from my visit to the Duchesse de R— on the occasion of the coming of age of their eldest son, to describe a little of what I saw at the Château. It was the gayest scene I have witnessed for a long time; you know the position of the Château is unrivalled, its grounds, terraces, and ornamental waters, equal to some of the most splendid mansions of England. Here were gathered together nearly all the *élite* of the French Aristocracy, and a good sprinkling of English. The toilettes were most splendid, and I hardly could have imagined so many beautiful women could have been collected together, away from Paris or London: I am tempted to go into a long description of the toilettes, but my space will not allow me. After the festivities of the day, the grounds were illuminated by thousands of variegated lamps; the scene in the Terrace, where many of the ladies were congregated, appeared to me like fairyland, and the ladies seemed like brilliant fairies; I sat in one corner and took sketches of two of them, which I have sent to your artist to be given in your November Magazine, several of the others I will now try to describe with my pen. You know the elegance of the Comtesse de L—, she seemed that evening to be more beautiful than ever; she wore a dress of green faille and white *surah*, the tunic opened on a *plastron* of white *surah*, which was cut square at the neck and trimmed with muslin; two folds edged the body down to the point of the waist, and from thence commenced the draperies, which formed three large pleats each about six inches deep and fastened at the back; the dress had a long Princess train,

edged with four flounces: the under skirt in front was made of white *surah* bouillonne, graduating in width from the top to the bottom, and edged by two folds of green faille, each about two inches and a half wide, the sides of skirt were *plissés* of the same width.

Madame de V—, wore a dress of black satin, the train of which was of brocaded velvet, trimmed, like the square opened body, with *point d'Angleterre*; this Toilette was admirably suited for an elderly lady: it enhanced the beauty of her white hair, and gave her quite a queenly appearance.

I regret that my space will not allow me to describe more on this occasion.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

THE TALBOT CORSAGE A GILET, (180.)

Our first pattern, is the *Corsage à gilet* and sleeve belonging to the Talbot Costume, shown on fig. 1, of our fourth plate. The pattern consists of six pieces, viz:—gilet, front, sidepiece, side piece of back, back, and sleeve. The seam which joins the back and the side of back together, is marked by two small cuts near the shoulder seam. The position of the edge of front upon the gilet is marked by a pricked line. The under skirt is of the demi-train form: the upper skirt is single, and is trimmed to represent a triple skirt, and the full *bouffant* forms a large loop at back, see plates 4 and 6. Patterns of the under and upper skirts and the *bouffant*, will be sent post free by the Editors for six stamps.

CHILD'S LEGGINGS.

Our second pattern is a pair of WINTER LEGGINGS, for a little girl about 5 or 6 years of age. We have given half the legging and the narrow strap in which the buttonholes are worked. The buttons are of course to be placed on the outside of each leg.

Description Of the Plates of Costumes.

*** The Reverse views of all the Costumes on these four Plates will be found on plate 6.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

PLATE THE FIRST.

Fig. 1.—(170).—The Clarissa Morning Costume of Prune-colored Cachemire trimmed with velvet. The Jacket is made round and trimmed by a gilet, cuffs and waistbelt of velvet. The tablier can be made separate from the skirt, or the *plissé* can be sewn under the velvet band and thus save a great deal of material; if this is done $5\frac{1}{2}$ yds. of Cachemire 47 inches wide will be sufficient, otherwise 2 yds. more will be required; $1\frac{1}{2}$ yds. velvet; 26 buttons.

Fig. 2.—(171)—the Templemore Home Toilette of mauve silk, with gold trimming. It is made like a Princesse dress, the gold braid in front imitates the plastron, it likewise trims

the folds on the hips and all round the overskirt; this overskirt is fastened on each side to the front: the train of the skirt is made of muslin. Will require:—18 yds. mauve silk; $10\frac{1}{2}$ yds. gold trimming; 24 buttons; 3 yds. of ribbon.

Fig. 3.—(172).—The Maria Christina Visiting Costume of chocolate-colored poplin, trimmed with *caroubier* silk. The Dress is of the Princesse form, with elegant draperies on the sides, which meet behind and are looped up by numerous bows of black satin ribbon: a pointed gilet of *bouillonné caroubier* silk ornaments the front, and the same *bouillonné* trims the front of skirt and edges the *plissé*, which is separated here and there by bows of satin. A long and elegant bow of satin is fastened on the right shoulder. When the costume is worn indoors, or as a carriage toilette, a single rose and its leaves, or a spray of flowers, is passed through the loop and secured there by a lizard, a butterfly, or any fancy brooch; this is very becoming and can be worn with all dresses. $13\frac{1}{2}$ yds. chocolate Poplin 30 inches wide; 4 yds. *caroubier* silk; 8 yds. satin ribbon.

PLATE THE SECOND.

Fig. 1.—(173).—The Blenheim Indoor toilette of claret-colored merino, trimmed with blue Pekin. The neck is trimmed by a *plissé* of Pekin, and so is the front of skirt: the *gilet* is edged by small bias bands; the *tunique* forms draperies on the hips, and is trimmed all round by fringe; the back is looped up and falls on the skirt. 10 yds. merino; $2\frac{1}{2}$ yds. Pekin; 12 buttons; 3 yds. ribbon.

Fig. 2.—(174).—The Baden Promenade Toilette of grey cachemire, spotted cachemire, and bronze silk. The front is a long *plissé* of bronze silk, edged on the body by bronze buttons and loops of ribbon, and on the skirt by pleats of fancy cachemire, of which the draperies at side and at back are composed. The body and *plissés* are of plain cachemire. 7 yds. 22 inches wide cachemire: 6 yds. fancy cachemire; 6 yds. bronze silk; 24 buttons.

Fig. 3.—(175)—The Alice Visite of Shuddas, trimmed with *revers*, *passementerie*, fringe and bows. $2\frac{1}{2}$ yds. Shuddas 47 inches wide; $4\frac{1}{2}$ yds. *passementerie*; $5\frac{1}{2}$ yds. fringe; $2\frac{1}{2}$ ribbon.

Dress of light brown cashmere, and *Pekin à fleurs*: the *polonaise* is like 182, only much longer behind, so as to form a skirt. The front is of *Pekin plissé*; a drapery from the back, below the *plissé*, gradually narrows to the front, where it is looped up by bows. The flounce is formed of wide pleats of cachemire, and *plissés* of *Pekin*: will take 7 yds. 22 inch cachemire: 5 yds. *Pekin*; 12 buttons.

Fig. 4.—(176).—Little Girl's toilette of Navy blue cachemire, trimmed with *Caroubier* braid and white lace. The *polonaise* is fastened in front by buttons, at back it is looped, and falls on the *plissé* under-skirt. $4\frac{1}{2}$ yds. of 22 inch cachemire; $1\frac{1}{2}$ yds. *Caroubier* braid; 3 yds. lace.

PLATE THE THIRD.

Fig. 1.—(177)—The Constance Visiting Costume of claret colored cachemire, trimmed with lace, or with bands of brocade or silk. The upper-skirt consists of a short Princesse dress, gathered in front to form paniers on the hips; the same pieces meet at back, where it is fastened by three loops of satin. The back bouffant falls over the skirt and is attached at the sides to the flounces. The front skirt is composed of three kilted flounces, the two top ones ending where the bouffant is fastened to them, the third flounce goes all round. The foundation of this dress is made of lining of the same color, the flounces and the entire dress is made on it. If this plan is followed, 12 yds. 27 inch cachemire will be found ample: 18 yds. lace, or 3 yards brocade or silk cut in slips will ornament it as per design: 3½ yds. satin ribbon.

Fig. 2.—(178)—The Galway dinner dress of grey silk or *mousseline de laine*, trimmed with white lace. The body is pointed back and front, and edged with lace: at back there is a sash which starts from the hips: a folded piece of silk goes round the neck and back, and down to the waist in front. The front of skirt is made of small *plissés*, edged with lace, the *bouillonné* silk edges the front, and forms a slight panier on the hips, the back is looped up twice, and falls *en train*. Quantities—14½ yds. of 22 inch silk; 12 yds. narrow lace; 3½ yds. wide lace; 2 yds. ribbon.

Fig. 3.—(179)—The Genevieve Promenade Toilette of brown silk and light brocade. The jacket is trimmed by velvet ribbon and in front are four pleats of brocade: the back is opened. The skirt in front consists of two *plissés* partly covered over by elegant draperies, which meet at back to form a *bouffant* and then fall on the skirt. This skirt must be built up on a foundation of stiff muslin, cut from our No. 138 pattern. Quantities required: 9 yds. silk; 5 yds. brocade; 8½ yds. velvet ribbon.

PLATE THE FOURTH.

Fig. 1.—(180)—The Talbot Outdoor toilette of brown cachemire, trimmed with brown velvet and blue silk. The jacket opens in front upon a blue gilet and is trimmed all round by a band of velvet; the front is trimmed to imitate three tabliers edged by bands of velvet. The back is bouffant and draped upon the under-skirt. The silk Gilet, may be brown if a quieter style is preferred. 11½ yds. of 24 inch cachemire; ¾ yds. silk.

Fig. 2.—(181)—The Powys Visiting Costume of black silk and figured silk. The body is made to look pointed back and front, by folds of silk, the polonaise falls elegantly on each side of the front, is then looped up at the sides, makes two puffs behind, and falls in a round form on the skirt, which is widely *plissé* from top to bottom and edged by a band of figured

silk, and a narrow *plissé*. 7 yds. figured silk; 15 yds. black silk if *plissé*, or if plain with small *plissé* only, 7 yds.; 2 yds. of each colored ribbon.

Fig. 3.—(182)—The Adela Casaque of black cloth, trimmed with three rows of fringe and silk ribbon. 1½ yds. 54 inch cloth; 6 yds. fringe; 4 yds. ribbon; 24 buttons.

Dress (No. 182A, see plate 7) of grey poplin, trimmed with ribbon velvet. 11 yds. 30 inch poplin; 12 yds. velvet ribbon 2 inches wide.

PLATE THE FIFTH.

No. 1. HAT of black velvet trimmed by a long white ostrich feather, which starts at front of crown and is carried along the right side. The front of brim is turned up, and the inside is trimmed by a tuft of feather and a spray of green leaves.

No. 2. HAT of slate-grey plush: the front of crown is trimmed by a thick garland of mixed flowers, and the inside of brim is finished by a *ruche* of white lace. The back is trimmed by brown ribbon, which also forms strings finished by a bow.

No. 3. (183). THE HILDA PALETOT of dark brown cloth trimmed with fur and *passementerie*. 2½ yds. cloth; 4½ yds. fur; 12 ornaments.

No. 4. MORNING CAP of white opaque muslin, edged by an embroidered frill, above which is a narrow heading: the frill is double at the front, where it is finished by loops of narrow blue ribbon; at back is a smaller bunch of similar loops, with short ends.

No. 5. WIDOW'S CAP from the Mourning Establishment of Mr. Peter Robinson, 256 to 259, Regent Street, W.

No. 6. (184). WIDOW'S MOURNING DRESS (for home) made of French Cachemire trimmed with crape. The dress is of Princesse form in front; a trimming of crape and narrow *plissés* simulates a *gilet*, and trims the first draperies, which are fastened to the jacket behind, the same trimming ornaments the other draperies, and the back of skirt. The back skirt is *bouillonné* (see back view on plate 7). 8 yds. French cachemire 45 inches wide: 2 yds. 42 inch crape: 24 buttons.

No. 7. BONNET of brown plush, having a gathered lining of Sultan red silk, the inside of front is filled in by a group of field flowers of mixed colors: the bonnet is trimmed by light brown ribbon, and at left side is a large feather tuft of the same color. Strings of the light brown ribbon fastening at the back of neck.

No. 8. BONNET of fine black straw lined by white sarcenet. The inside of front is filled in by a thick garland of small yellow flowers, and the edge of brim is finished by a very narrow band of silk of the same color. At the front of crown is a knot of black silk, and from it starts a draped bow of the silk, which falls to the right side and also a short black feather, which falls to the left side of crown. Behind the bow already named appears a group of small yellow and blue flowers; at the back are bows and floating ends of black ribbon.

No. 9. (185). The EVELYN VISITE of black velvet trimmed with black lace, *ruching*, fringe, and cord. 4½ yds. velvet; 4 yds. fringe; 3 yds. wide lace; 4 yds. narrow lace; 3½ yds. cord; 4 tassels; 4 ornaments.

No. 10. MORNING CAP of white opaque muslin; edged by a *gauffred* frill, headed by a narrow worked band. The front is ornamented by a broad double frill, finished by groups of bows and short ends of narrow rose-colored ribbon: at back are bows and short ends of similar ribbon.

FATAL EVIDENCE.

BY G. EWART FLEMING.

CHAPTER I.

A LETTER FROM LIVERPOOL.

Miss Winifred Grant was mistress of The Nutteries, as pretty a farm as you could find in Grass-shire. She was a maiden lady of mature years, upon whose heart an early disappointment, and a subsequently busy life, had produced only softening, kindly effects: one whose ear and hands were alike open to the tale of sorrow.

On a fine July morning, in the year 18—, the postman knocked at Miss Grant's door.

He was a rare visitor, and it was with some curiosity that Miss Winifred took the epistle from him, at the same time offering him hospitality in the shape of a cup of cider, a welcome diversion in the course of his long, hot round.

Miss Grant, letter in hand, entered her parlour, a large, cool room opening from the hall, and having a deep bay window giving on the garden. In this window she seated herself, and putting on her spectacles, proceeded to survey the outside of the letter. The handwriting, which was that of a female, was strange to her. It bore the Liverpool postmark.

Miss Grant broke the seal, and two letters fell from the envelope. The contents of the shorter epistle were as follows:—

“——— Street,
“ Liverpool, July 15th.

“ Dear Miss Grant,

“ I should not write to you, but I promised my father to do so. He said you would remember him well if I told you he was John Sands. He gave me the enclosed letter, and said you would be a friend to me. I need one badly. I am willing to work, I am used to it. I would do anything to get an honest living. If you can help me for my father's sake, I shall be grateful to you. He was buried yesterday. I am in lodgings at the above address, and will take no step to obtain employment till I hear from you.

Yours truly,
Ellen Sands.”

“ John's daughter,” mused Miss Winifred, and, as she turned to the other letter, her thoughts flew back to the lover of her girlhood. It was long and closely-written, the characters, though unsteady, were familiar to her, and brought a faint echo of the thrill which

used to stir her heart at the sight of the writer's handsome, daring face in long past times. If the mere handwriting moved her, how much more did the words of John Sand's pleading letter; that wild appeal from a dying man to his first love for her friendship to his child, that half-hopeful, half-despairing prayer for kindness to Ellen in the future, for the sake of the past and its vain love.

“ Oh! be good to her, Winifred, give her a home with you at The Nutteries. She can and will work hard. I do not wish her to be a burden to you; only shelter her from a world which is hard enough to men, but oh! how hard to women.”

Miss Winifred's heart, which hard work had not blunted, was touched by these last words of her early lover. She read with dimmed eyes through his long, rambling letter, which told of his struggles with poverty and sickness, his feeble, useless wrestling with fast-coming death; and tears, more bitter than she had shed since her vanished youth, fell down her cheeks that July day, and pattered on the leaves of dead John Sands' letter.

Her resolution was soon taken, and Miss Grant dried her tears.

“ I will go to Liverpool, and fetch the poor thing at once,” she said to herself, and rose from her seat in the bay window. Coming out of the parlour, she encountered in the hall a young man, of whom I must say a few words before I go on.

Eric Grant was Miss Winifred's second cousin. He was a fine young man of five-and-twenty, with the true Grant face, open, sunny, and comely, and the true Grant height and bearing. He was junior partner in the firm of Bassett, Grant, and Grant, solicitors, of Wingrove, and was known to follow unflinchingly the path of rectitude trodden by his father, who was the working responsible member of the old-established concern. He was a great favorite with his maiden cousin, who saw represented in him the beauty and comeliness of the stalwart Grants, refined by the strain of gentler breeding which came to him through his mother, a lady of good birth, and who was the widow of an army officer at the time of her marriage with Mr. Herbert Grant.

A great part of Eric's boyhood and youth had been spent at The Nutteries, and even after he was come to man's estate, and had occurred the responsibilities of business, he arranged many a croquet-party and strawberry feast, for his special friends among the youths and maidens of Wingrove, in the rustic

domain of Miss Winifred Grant.

The kind-hearted spinster loved this young man with that strong affection we sometimes see an elderly female exhibit towards one of her kindred who is especially comely after *her* fashion; and as she had made public the fact that she intended him to be her heir, there was no limit to the affectionate consideration which she received from the light-hearted girls who flocked to The Nutteries in the summer season, and make sad havoc among the strawberry beds and raspberry bushes.

But the time had not come for Eric Grant; the hour had not struck, when the mystic angel should descend to trouble the quiet waters of his heart. The time had not come—but it was coming.

* * * * *

"Eric," said Miss Winifred, "you are the very person I wanted to see. When is the next train for Liverpool?"

"For Liverpool?" said the young man, saluting her. "Are you going to emigrate? If so, I shall be happy to accompany you."

"Nonsense, Eric," responded the spinster, sharply. "I want to get to Liverpool as soon as I can."

"Well, cousin, I can tell you, as I happen to have a pocket time-table with me."

They stepped into the adjacent kitchen, and Eric opened his pocket time-table.

"A train leaves Wingrove at 4.0," said he presently, "reaches Arleigh Junction at 5.30, change—"

"Of course," said Miss Grant, in sarcastic parenthesis.

"And wait forty minutes——"

"Equally of course."

"Leave Arleigh at 6.10. Arrive Liverpool 8.23."

"Thank you, Eric," replied Miss Winifred; "and now, as you know Liverpool, could you direct me to that street?"

She doubled Ellen Sands' letter, so that the address only was visible, and showed it to Eric Grant.

"It is a long way from Lime Street, cousin Winifred, and is not in a very nice neighbourhood."

"Poor?" queried Miss Grant.

"Very," replied her cousin. "Is your business of a nature that would enable me to transact it? You know you can command me."

"No, Eric," said Miss Winifred gravely. "My errand is to visit a friendless orphan girl, and to offer her a home with me for the sake

of 'Auld Lang Syne.'" She paused a moment, then added:

"You have heard of John Sands?"

"Yes," replied Eric gently—more gently than some young men would have spoken concerning an old maid's dead and gone love.

"I speak of his daughter newly orphaned." And Miss Winifred left the room, rather abruptly, to prepare for her journey. Eric Grant stayed at The Nutteries, and partook of Miss Winifred's early dinner of fowl and ham, with green peas, cherry tart, and cream. At half-past three he drove Miss Winifred to Wingrove Station, accompanied by a farm-servant, who was to take the vehicle home.

He saw his cousin safely into the train, wished her a hearty God-speed on her good errand, watched the train out of sight, and then turned in a musing mood to walk to his offices in the High Street.

"What a brick cousin Winifred is," he thought. "I wonder what Ellen Sands is like?"

CHAPTER II.

SIDNEY ROSSITER.

The postman was going his afternoon round, and had just reached the door of Bassett and Grant's offices as the junior partner came up. Eric received a handful of letters from the man, and went at once to his own room to open and read them.

He was hard at work with the business they necessitated, clerks were coming and going, receiving directions and reporting commissions executed, when, with a faint rustling of drapery, a lady entered the room.

"Mother," cried Eric Grant, starting with surprise, and coming forward to greet his visitor.

She was a tall, fine woman, with a clear skin and soft eyes. Her face wore a sweet expression, but lacked the power which was so visible in her son's countenance. Her manner at the present time was hurried and agitated, and Eric's keen eye discerned some strong exciting cause.

He quietly dismissed the clerk with whom he was conferring, and having carefully closed the door, he led his mother to a seat.

"Oh, Eric!" she cried, catching his hand, "I have had a letter this afternoon."

He kissed her fondly, but a shadow passed over his face as she spoke.

"Well, mother," he said gently, "you have had a letter from Sidney."

"Oh, hush!" she cried, looking cautiously round, "do not name him here. Yes, I have

brought it, he wants money again, Eric—fifty pounds—oh! what can I do?"

"Give me the letter," said Eric Grant.

"Yes, dear," continued his mother, "he is in some trouble, some great danger, I imagine. Oh! read it, Eric, read it, and help him if you can."

Mrs. Grant placed in her son's hand a blotted sheet of paper, upon which a few lines were scrawled in an unsteady hand, dated from an obscure street in London.

"I must have this money," read Eric, "your refusal may cost me my life. I am hemmed in on all sides, and if I cannot escape from the country, the worst will happen. Ask Eric to help me. I know he has money, for I heard of old Bassett's legacy to him. I must have fifty pounds in gold or notes paid to me by a safe hand at this address within three days. I will then rid the country of myself and my ill-luck, and do you forget that you ever had a son called. Sidney Rossiter."

"What shall I do," again cried the unhappy woman. "Oh, Eric! will you help me?"

"Mother," said Eric Grant gently, "you know I will, but there must be an end to Sidney's demands. Suppose I give him this fifty pounds, what guarantee have I that he will not want more in three months?"

"Oh, Eric! this one time more—"

"Besides, the time will come when my father must know of my helping Sidney, and you know how angry he will be."

"He is hard upon poor Sidney," whimpered Mrs. Grant.

"Nay, mother, who could have been kinder, more patient than my father was with Sidney. I have seen him tried almost beyond endurance in this very room. Be just, mother. If Sidney had been my father's own son, do you think he would have acted otherwise? Was any difference made between Sidney and me in our childhood—or later?"

"I am wrong," cried Mrs. Grant, "oh, dear! I am always wrong. Of course, your father was good to my boy, as good as his own father could have been, and I know Sidney tried him dreadfully, but I feel it hard sometimes that I cannot help my own child."

Eric sighed, but did not answer, for the subject was a sore one. He knew too well that his half-brother, Sidney Rossiter, had spent every farthing of the little patrimony which came from his late father, and that his mother had incurred Mr. Grant's anger many times by giving to her elder son money which should have been differently spent.

At last the incensed husband extracted a solemn promise from his wife that she would not convert another penny of his money to Sidney's use, and he fettered this promise with rules of such stringency, that Mrs. Grant was unable to break it, though she had often been tempted to do so.

When Eric's position in the firm rendered him independent of his father, he had often yielded to his mother's entreaties, and supplied the wandering scapegrace with sums of money from time to time. But for some months before this July day there had been no news of Sidney Rossiter. This silence, as Eric knew, augured ill, and his suspicions were confirmed by the arrival of the letter in question.

"Mother," said he, after a pause, during which Mrs. Grant looked at him with painful intentness, "I will let Sidney have this money. I will take it to him myself. I had half intended to go to London about the salver we are going to present to Brown, our secretary, and this decides me."

"God bless you, Eric," sobbed his mother, clinging with weak fondness to his arm.

"I will see Sidney," he continued, "and try once again to persuade him to take to honest work; surely he has felt the ill effects of idle extravagance by this time."

"But," faltered Mrs. Grant, "he speaks of danger, he is in some peril."

"Rest content, mother dear. Sidney was always inclined to draw the long bow, you know. Now, if you will sit down while I speak to Jervis, I will go home with you."

Mrs. Grant was easily persuaded to her own content, and her handsome face was lit with pride and love as she walked through Wingrove High Street, leaning on the arm of comely Eric; but once or twice during the evening, a few words in his half-brother's letter reverted to Eric's mind,

"Your refusal may cost me my life."

After dinner he attended a meeting concerning a presentation to the secretary of the Wingrove Cricket Club, and on his return he said to his father, "I shall run up to London to-morrow, father, and choose the salver myself. The other fellows have decided to trust to my taste."

"Shows their own is good," said Mr. Grant concisely.

* * * * *

Sidney Rossiter was five years older than Eric Grant, and though very early in life he had been brought under good influences by his mother's marriage with Mr. Herbert

Grant, the hereditary failings of his father became so quickly and strongly apparent that, as Eric grew beyond childhood, Mr. Grant decided to separate his child from the baneful influences of a character which kindness and severity alike proved useless to reform.

Sidney was sent from school to school, leaving behind him at each removal a worse character, until finally he ran away to sea, and was not heard of for several years. On attaining his majority, however, he made a sudden appearance at Wingrove, and demanded the little fortune which came to him by his late father's will.

No entreaties could prevail upon him to choose a settled life, and when he had obtained the sum of money due to him, he departed.

For some time he maintained silence, but several years before this story begins, he had appealed to his mother for money, and had continued to persecute her in the same way at intervals until the last demand for fifty pounds.

Eric, as I have said, had assisted his brother when Mr. Grant sternly forbade Sidney's mother to help him, but the young man's upright spirit revolted against the deceit practised upon his father; and he left Wingrove that morning in July, fully resolved that the money he carried in his pocket should be the last to find its way into the hands of his vicious, shiftless, half-brother.

Eric Grant was to return home on the following day, and, as the time for his arrival drew near, his mother became anxious for the tidings he would bring.

Her uneasiness was increased by the delivery of a telegram for Eric, about half-an-hour before she expected him. She resolved upon opening it, and was relieved to find that it contained nothing more serious than a request from Miss Grant that he would, if possible, meet her at the station by the 4.30 train, and asking him in any case to order a fly to take her and Miss Sands to The Nutteries.

"How tiresome of Cousin Winifred," was Mrs. Grant's peevish remark. "I know Eric will go, and it will take him away directly he returns, and I shall have no chance of hearing of Sidney till night."

But the fates were more propitious than Mrs. Grant expected, for Eric arrived in such good time that he was able to give his mother all particulars of his interview with Sidney before he started to meet Miss Winifred. There was

not much however to tell.

"He promised," said Eric, "to ask for no more money; he has gone to Liverpool to-day, and starts for America to-morrow. He travelled with me to Arleigh, and there we parted."

"Was he well?" asked the poor, anxious mother. "Did he look strong enough for the journey?"

"Mother," replied Eric gravely, "Sidney's past life has not been of the kind which ensures health, but in a new country, engaged in honest work, and apart from evil habits and associates, he may live to be a hale old man. At present——"

Eric was interrupted by a burst of tears from the unhappy woman, weak but motherly tears, which seemed to fall like fiery rain on the heart of her more worthy son.

"Mother," he entreated, "don't cry so. Try to think better things, try to nourish better hopes of poor Sidney."

"But dare I?" she interrupted. "You have seen him, have spoken to him so lately, do you bid me hope for his well-doing, Eric?"

She fixed her clear eyes searchingly upon him, and Eric Grant, remembering the manner of man from whom he had lately parted—his hardened impenitence, his savage war of heart with his kind, his ominous silence on all his affairs—could not frame words he knew must be false, even to comfort his tenderly-loved mother. He kissed her fondly, and wiped the tears from those pleading eyes.

"Pray to God, dear mother," he said in a broken voice, "pray to God for Sidney—you can do nothing more."

Eric Grant was on the platform at Wingrove Station, and the fly was in readiness outside, when the 4.30 train came in. He saw his cousin at the window of a second-class carriage, and nodded cheerily; he caught a glimpse, too, of a pale face in a black bonnet, but had no time for more minute observation, for the train stopped, the two ladies alighted, and Eric made himself useful in claiming their luggage.

As they stood on the platform, waiting for the train to move on before they could cross the line to the fly, he had leisure to look at Miss Winifred's *protégées*.

She was a tall, slight girl, with a thin face and dark eyes, in whose depths lay a tell-tale shadow. Her hair, which was dark and abundant, was neatly arranged under her simple black bonnet. There was a mixture of

self-possession and timidity in her manner which impressed Eric Grant strangely, for though her eyes dropped after meeting his, he saw in their dark depths a fearless courage which contradicted her apparent shyness.

In a few minutes the train moved on, and when the line was clear, the two ladies, with their luggage, were escorted to the fly.

As Eric handed in Miss Winifred he looked wistfully at her, as if for an invitation to accompany them, but Miss Grant either did not, or would not, interpret the look aright.

"You must come to The Nutteries in a day or two, Eric," she said, as she arranged various small parcels around her, "but we shall be busy to-morrow."

Eric smiled at his cousin, bowed to Ellen Sands, and the fly drove off.

The young man walked slowly to his offices, thinking of his late journey and of Sidney Rossiter, wondering doubtfully if the prodigal son would make a better thing of life in the "far country" to which he was bound, than he had in his native land; till his thoughts flew off at a tangent, and settled on the remembrance of Ellen Sands' face, as he had just seen it for the first time—as he would see it for many a day to come—as he was to remember it, all the days, few or many, of his life!

(To be continued.)

THE SACREDNESS OF GIRLHOOD.—There is no sight more lovely than that of a young girl standing, as the poet says,

"With reluctant feet,
Where the brook and river meet,"

Her outlook on life is so innocent, so pure, so ignorant, and withal so trusting, that it must be indeed a hard and callous heart which can see no beauty in it; a depraved nature which feels no unwonted thrill of chivalrous respect for it; a careless mind which can pass it unthinking by. How above reproach should be the lives of those who have to do with sweet trusting girlhood! How well guarded should be the lips from which drop counsel or reproof to the young listening ears! The delicate bloom is soon rubbed off the peach, but more transient, more evanescent, is the bloom of girlhood. It passes with years, the flight of time, the touch of sorrow, inevitably rob that beautiful period of its freshness, but ill fare the hand which wantonly and lightly, effaces the beautiful charm too soon, ill fare the tongue that would abridge by one day the gracious season of girlhood in a woman's life, by whispering worldly wisdom to the untrained ear. Nay, rather let the brook glide to the river, with music in its flowing sound, sunshine on its breast—girl with green and flowery banks, till with a glad rush it pours itself with trusting impetus into the broad rapid river of real life.—H. S.

IN OCTOBER.

A PICTURE.

Through autumn fields close-reaped and bare,
Her quiet pathway lies;
October's breeze is on the air,
And in October's skies
A yellow sun hangs round and low,
While all the woodlands are a-glow.

She goes with messages of love
To sad and humble homes,
Where light, as from a world above,
With her fair presence comes:
Where lips, long used to sin and shame,
Find softer tones to speak her name.

She hath no harvest of her own,
In all the fruitful land,
No happy field with love-seed sown,
No wealth at her command:
But she hath chosen,—with a heart
Made great by grief—the better part.

Her life is bleak and very bare,
She hath no field nor vine,
But God hath given to her care
The heavenly corn and wine,
The healing balm, the oil of mirth,
To pour for weary ones of earth.

The chill October of her life
Is brightened by love's glow,
Though never man may call her wife,
Though she may never know
The earthly joys of home and love,
Her harvest waves on plains above.

H. S.

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The Court and High Life.

Her Most Gracious Majesty the Queen, and Princess Beatrice are still at Balmoral Castle, where also the Duke and Duchess of Connaught have been on a visit to the Queen. On the 9th of September, the Queen, Princess Beatrice, and the Duke and Duchess of Connaught were present at the inauguration of of the Cairn erected on Craig Gowan, on the occasion of the marriage of the Duke and Duchess.

H. R. H. The Prince of Wales, after taking leave of Princes Albert Victor and George previous to the commencement of their six months' cruise in the *Bacchante*, proceeded in the *Osborne* to Cherbourg, and thence overland to Copenhagen to join H. R. H. the Princess of Wales. It is expected that they will return to England in the *Royal Yacht*.

Her Royal Highness the Princess of Wales met with a most enthusiastic reception in Denmark, on the occasion of her visit to her royal parents the King and Queen. The *Cesarevna* of Russia (Princess Dagmar of Denmark) joined the royal circle at Copenhagen during the Princess of Wales's visit.

Prince and Princess Christian of Schleswig-Holstein are in Germany. They will probably return to Cumberland Lodge about the middle of October.

Prince Leopold has joined the Queen at Balmoral.

Much loyal enthusiasm was displayed in Toronto on the occasion of the opening of the Exhibition by the Marquis of Lorne and the Princess Louise. It is stated that the climate of Canada has had a most beneficial effect upon the health of the Princess; this happy result of the separation between our beloved sovereign and her daughter, has doubtless consoled the Queen for Princess Louise's absence.

It is considered probable that the Empress Eugenie will go early in October to Abergeldie, the Queen having placed it for the time at her disposal.

The Pope will depute a special Cardinal to officiate in his name at the marriage of the King of Spain to the Archduchess Marie Christina of Austria, which auspicious event is expected to take place in Nov. The income of the future Queen of Spain from the civil list and dower will amount to 250,000 fcs. (£10,000) per annum.

A son and heir to the Premier Duke of England was born at Norfolk House, St. James's, on the 7th of September, and the next day baptized in the private chapel of Norfolk House, by Cardinal Manning.

The marriage of Captain W. de la Poer, of Glen Poer, Waterford, brother of Count de la Poer, with Miss Mary Anastasia Lalor, was celebrated on September 2nd, at Templehovey.

ARISTARCHUS in the *Whitehall Review* says,—"The other day I found in the *World of Fashion* of six and forty years ago the following paragraph of news, which will cause Her Majesty to smile if it should meet her eye:—"Her Royal Highness has commenced a course of equestrian instructions at the Riding School of Mr. Fozard, where this interesting young Princess and her Royal Parent intend to ride regularly, for the purpose of facilitating the education of the Princess in the equestrian science." I recommend the future biographer of Queen Victoria to make a note of this fact. I may add that I believe that the site of the academy of Mr. Fozard, or Foubert, or Foubert, is still kept up in the name of Riding House Street, between Langham Place and Great Portland Street."

The Theatres.

THE LYCEUM.

The Autumn season opened on the 20th inst. with Mr. Henry Irving's wonderful impersonation of Matthias in *The Bells*, which kept its place in the programme until the production of Colman's *Iron Chest*. This play, well known to our grandfathers, is founded on Godwin's famous novel "*Caleb Williams*," and affords the widest scope for powerful acting, of which Mr. Irving avails himself to the utmost in the part of Mortimer. The excellent company by which Mr. Irving is supported, adds greatly to the effect of this most interesting dramatic performance.

It has been a matter for much regret that Messrs. Merivale and Grove's *Forget Me Not* was not placed on the Lyceum stage at the commencement of Miss Genevieve Ward's season. It is one of the best of modern plays, both as regards plot and dialogue, and of Miss Genevieve Ward's acting as Stephanie de Mohrivar, it is impossible to speak too highly. The baneful grace and fascination of the beautiful adventuress, are cleverly portrayed, while this gifted actress rises to a grand height in the final scene, where she depicts the utter abandonment to physical fear, of a mind which is dead to remorse, pity, and even common humanity.

THE PRINCESS'S.

Here Mr. Charles Reade's sensational and moral drama "*Drink*" has already reached its 100th performance, and the long run which we at the first predicted for this piece, is a matter of certainty. Mr. Charles Warner has attained to high eminence as an actor, by his wonderful rendering of the part of *Coupeau*, and he is most ably supported by an excellent company.

THE HAYMARKET.

Here the lovers of comedy have a special treat in *The Heir at Law*, with Mr. J. S. Clarke as *Dr. Pangloss*, and *The Widow Hunt*, with the same talented comedian as *Major de Boots*.

THE IMPERIAL.

(Late Aquarium Theatre.)

Miss Litton's Autumn campaign commenced on Sept. 22nd, with an excellent revival of Farquhar's comedy "*The Beaux Stratagem*." Miss Litton evidently intends to gain for this house a special reputation for the perfect performance of sterling old comedy; and has brought together a very strong company with this object. When we name among the engagements Mrs. Stirling, Miss C. Addison, and Miss Meyrick, in addition to the talented managers and Messrs. Farren, Ryder, Bellew, Edgar, Banister, and Lionel Brough, lovers of comedy will at once see that a treat is in store for them. Among the pieces announced for production during the season, are *The Busy Body*, *The Rivals*, *The Clandestine Marriage*, *The Way to Keep Him*, *She Stoops to Conquer*, and *The School for Scandal*.

THE STRAND.

The fact of *Madame Favart* having passed its 150th representation, and still drawing crowded houses, speaks volumes for the attractiveness of Offenbach's comic opera. The success is well deserved alike by the merits of the composer and the excellence of the acting and music.

ST. JAMES'S.

This theatre, entirely re-constructed and refitted, will be opened on Oct. 4th, by Messrs. Hare and Kendal, with a new play by Val. Prinsep, R. A. entitled *Monsieur le Duc*, followed by Godfrey's comedy *The Queen's Shilling*.

THE COURT.

This pretty little house, now under the management of Mr. Wilson Barrett, opened on Sept. 20th, with a version of Sardou's plays of *Fernande*; we reserve a detailed notice till our next number.

Correspondence.

Correspondents who desire answers by post must enclose a stamped and addressed envelope.

TO COUNTRY SUBSCRIBERS, who experience difficulty in obtaining the "World of Fashion." The Magazine will be posted free to any address, on the last day of each month, for 12s. a year. The P. O. O should be made payable to the Publishers, or to Louis Devere & Co. 1, Kelso Place, Kensington, London, W. To ensure safety in transmission, it is better to ask the Postmaster to "CROSS" the Order, so that it can only be paid through a Banker. Single copies will be sent post free, on receipt of 13 stamps.

MRS. WESTROP writes:—

"The book has much improved, I find it a great assistance, I am very pleased with it."

We do not doubt that in your large way of business that our Magazine is very useful. Our best endeavours are used to make it so.—ED. W. F.

MRS. E. G. (Halifax) writes:—

"I have taken your Magazine since 1852. I have tried others, but have always returned to yours; I find it the best. The patterns in the others are not to be relied upon. Your book is invaluable."

We were delighted to receive such a gratifying testimonial from an old subscriber, and trust that the patterns we sent you are suited to the peculiar circumstances you named. We shall be happy to hear from you at any time.—ED. W. F.

MISS PLANT writes:—

"The World of Fashion is a valuable help to Dressmakers—or indeed to any one else. It is so very convenient to obtain two views of each Costume. The Mourning Costume too is a splendid addition, and as for the patterns, if the one I have had is a specimen of the whole, they are perfect, and the price enables one to get patterns of as many Costumes as one fancies, thereby saving time and trouble in endeavouring to carry out the design without the pattern, which I have had many times to do to save paying 4s. or 5s. for it. I am sure dressmakers (especially country ones) owe you sincere thanks for rendering such efficient aid in the making up of such elaborate costumes as are required by the present fashion."

It is very gratifying to receive so kind and appreciative a letter, and we can only assure you and all our subscribers, that their kind encouragements will stimulate us to fresh exertions in their service, and to promote the cause of progress.—ED. W. F.

MRS. E. B. (Richmond) writes:—

"I think you are improving your Magazine by giving the Children's Plate, and the Mourning one, instead of so many Ball dresses, which are not often wanted."

We have received numberless letters thanking us for both the plates you name, and we thank you and our other correspondents who have noticed the subject, for such kind appreciation of our improvements.—ED.

MISS C. ROBERTS (an old correspondent) writes:—

"Allow me to thank you for the very valuable assistance your Magazine and patterns have afforded me for some years, but specially for the improvements introduced this year. I am pleased to see that you intend giving a plate of Jackets and Mantles: it will be so much more convenient to see a number together."

We are much obliged to you, and trust by our renewed efforts to fully deserve the confidence you express in our Magazine.—ED. W. F.

ETHEL writes:—

"Seeing the advertisement of "Poems and Sonnets" in your August and September Numbers, I procured a copy through my bookseller. I am delighted with it. Some of the poems, especially a flower piece, called "Lavender," so affected my widowed mother that she had to leave the room."

We always read it on Sunday Evenings, and know some of the poems by heart. My sisters and I think the poems very like some of the tenderest parts in our beloved Shakespeare, and my brother says that the Sonnets to the Queen are some of the finest he has read; while the lines to the Poet Laureate exhibit a purity of feeling and fearlessness of expression, which, (he says) is quite refreshing in these days, when so many sham emotions are sung in involved and doubtfully-moral phrasing."

We are much pleased to hear of your approval of this Volume. These Poems must have a calming and soothing influence after the week of hurry and business. We quite agree with your brother's sentiments.—ED. W. F.

MISS DOWNIE writes:—

"I am very much pleased with the Bust you sent me, it is far above my expectations, and I find it very useful."

We are much obliged to you for your kind letter, and trust you will recommend our Model Busts to your friends."

MRS. BARKER writes:—

"Your patterns are good and give great satisfaction, and you are always so punctual in sending off orders. I always find your fashion book the best, and have taken it for some years, but now I find it better than ever."

We hope to continue to merit your kind opinion, and trust that you will express your satisfaction to others, and thus induce them to become subscribers.—ED. W. F.

MISS RAMSAY (who orders two Model Busts and several patterns) writes:—

"I am very glad to see such a nice display of Children's Costumes. Many thanks for the great improvements in the Magazine, which is a great help to Dressmakers."

We have answered this correspondent by post, but we print her letter to show the great encouragement that we receive from our subscribers.—ED. W. F.

MRS. B. (Sittingbourne) writes:—

"I like your patterns much and thank you greatly for conferring such a boon as reliable patterns at so low a price."

MRS. S. (Sheffield) writes:—

"I wish to thank you for the prompt manner in which my orders have always been attended to. I have been a subscriber to the World of Fashion many years, and I can truly say that your patterns have always given every satisfaction."

MISS CHRISTIE writes:—

"I have taken your Magazine for six years, and I find it the most valuable magazine I have tried."

We are much obliged to these ladies, and trust they will kindly recommend our Magazine and patterns to their friends.—ED. W. F.

Acknowledged with thanks:—letters from Miss Marr, A. V., E. W., and J. H. Several interesting letters are obliged to stand over for want of space.

CARRIAGE OF MODEL BUSTS.

In reply to several correspondents, we beg to say that the carriage of the CRATE and MODEL BUST to the country by Railway costs from 1s. 6d. to 3s. according to distance. The reason that we did not arrange the price of the Model Busts so as to include carriage, is because we have generally found that prepaid packages are received with less punctuality, than when the carriage has to be collected by the carman on delivery.

JUVENILE COSTUMES.

For the convenience of new subscribers who require Children's Costumes, we have arranged to forward, post free, to any address, the large colored plate of Children's Autumn and Winter Costumes that appeared in September last, with its reverse views, and also the outline plate that appeared in August, with full letterpress description and list of patterns. Apply, enclosing 3 stamps, to Louis Devere & Co., 1, Kelso place, Kensington, London, W.



188

189

190

191

November 1879

Le Monde Élegant

É. P. L.

Full sized patterns, numbered as above, may be had from the Editor of the *Le Monde Élegant* for one franc each.

Digitized by Google



192

193

194

November 1879

Plate 2

Le Monde Élegant

Full sized patterns numbered as above may be had from the Editors price sixpence each

Digitized by Google



195

196

197

November 1879

Plate 3

Le Monde Élegant

Full sized patterns numbered as above may be had from the Editors Price *one* shilling each



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200

November 1879

Plate L

Le Monde Élegant

Full sized patterns numbered as above, may be had from the Editors price sixpence each.



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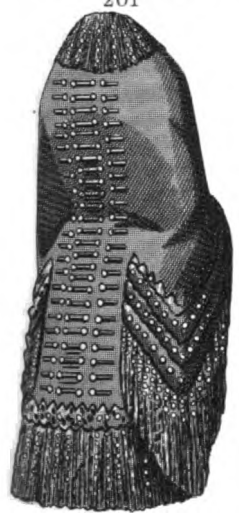
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203



204



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211



212

October 1879

Le Monde Élegant.

Plate 5

All sized patterns numbered as above may be had from the publishers for one shilling each.

REVERSE VIEWS OF OUR 4 PLATES OF COSTUMES.

PLATE 1.

PLATE 2.

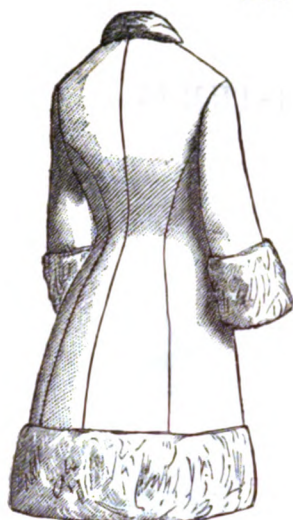


PLATE 3.

PLATE 4.



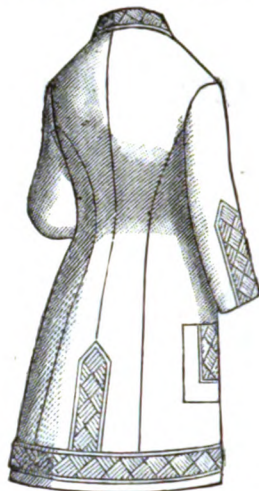
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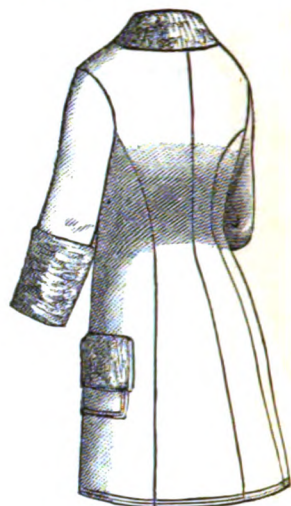
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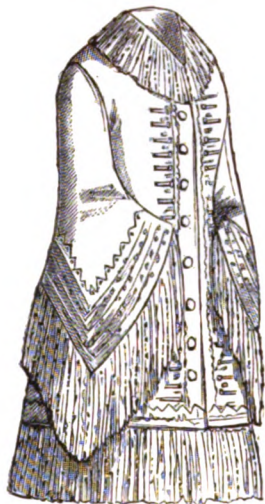
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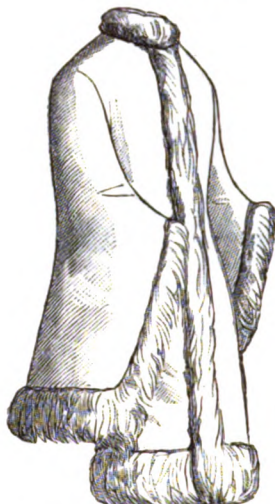
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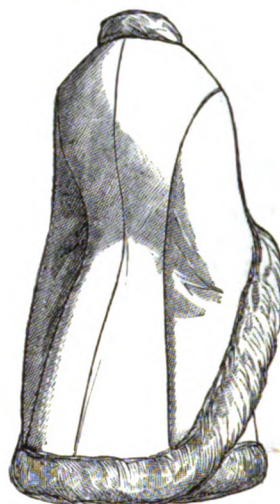
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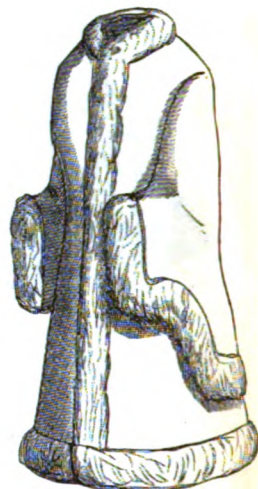
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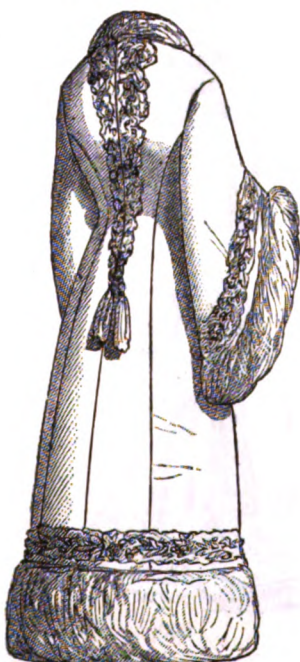
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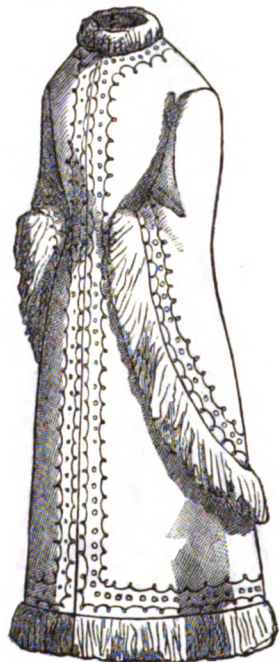
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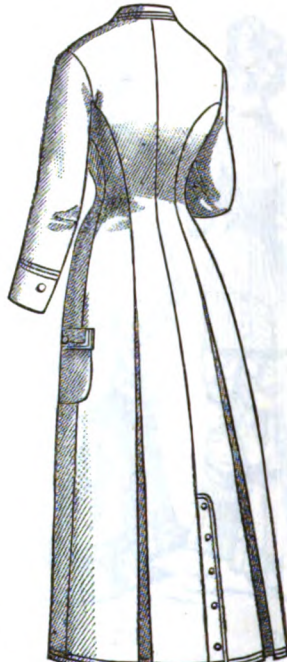
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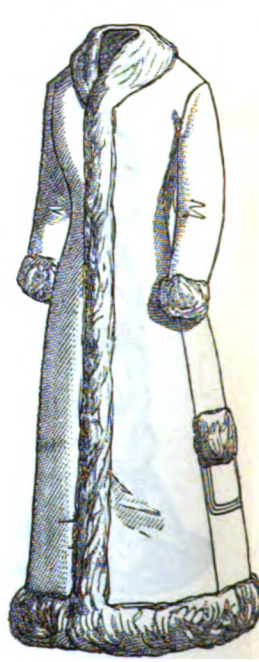
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No. 210.—FRONT.



No. 211.—BACK.



No. 212.—FRONT.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, SOCIETY, THE OPERA, AND THE THEATRES.

No. 671.

NOVEMBER, 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS
FOR NOVEMBER, 1879.

Since the return of the French aristocracy from the seaside and their Chateaux, we are enabled to speak with a considerable degree of certainty of the various styles of Fashion that will prevail during the coming Winter. Cloaks, Visites, and Paletots will be worn a little longer than those of last season. On our 5th plate we have given a series of twelve designs that have been the most approved. Furs of various kinds, with *passementerie* and lace, constitute the principal trimmings. *Passementerie* of various styles is being extensively prepared. Black is the color that will be most worn; we have seen some of a dark chocolate color trimmed with seal-skin, that have a very good effect; the drab colors seem entirely to have gone out, they are, in fact, only suitable for Summer wear as dust cloaks.

For Dresses also the darker colors seem to be preferred; the trimming is generally of brocade of a lighter shade, or of a color that contrasts well with the dark color of the dress (see Nos. 191 and 197). The forms of Outdoor Dresses show great variety, they are simpler and more elegant than those worn last season, the *revers* and *gilets* are seldom introduced; the fulling of drapery at and below the hips still continues in favor, it adds grace and style to many figures.

Jacket-Bodies, or Basques, are very much worn, figs. 188 and 196 are specimens of the prevailing styles for outdoor wear; for indoor wear they are a little shorter.

Last year, in Paris, the most fashionable material for ladies was Pekin, but it did not find much favor in England; it is not much worn in Paris now, a dark brocade has taken its place. This brocade has a very rich effect, it seems to be a combination of the Persian and Indian textures, and it has a richness we have never seen before in European materials.

We have not seen it made up in dresses yet, it has only been used for trimmings, in a similar style to 191. We shall give several elegant specimens in our December Number.

Our fourth plate gives the newest and most elegant styles for Ball, Evening, and Dinner Dresses.

Parisian Hats and Bonnets have very little variety or novelty: we do not consider them equal to those we see in London: as we said last month, they are made larger. Many are made of plush, either black, grey, brown, or olive green.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I do not remember so dull a season as the present one; I have just been round to the principal dressmaking establishments, and with the exception of those exclusive *Artistes des Modes* employed by our party, I have not met with a single idea that denotes progress; in fact, progress in taste seems to belong exclusively to the '*Ancienne Noblesse*.' I know pure Democracy has this lowering effect on art, but I never thought to have seen so rapid a degeneracy in taste. The sole idea they seem to have, is to make every article of attire for ladies as masculine as it possibly can be; everything I have seen has this characteristic: one dressmaker showed me, with the greatest enthusiasm, a dress she had just made; she said it could be made up for evening as well as walking, and what do you think it was? It was a gentleman's dress coat; it had a long white waistcoat, with a striped green dress coat over it, it was, as nearly as could be, a copy of a gentleman's costume of the time of 1793, but then the addition of a trained skirt made it the most ridiculous affair I had ever seen:—such is the present state of the taste of our Parisian Dressmakers.

I found these same ideas to prevail in all the establishments I visited, except those which belong to our own party; here we are making a quiet, steady progress. Compare the Fashions contained in your present number with those of last year; the Louis XV. style is gradually disappearing, and so are the *gilets*, the *revers*, and the violent contrasts in colors. Now all is softness and harmony, both in style and in color, producing just such costumes

as are always preferred by English Ladies of refined taste. Your Artists, I know, have some beautiful costumes in preparation for your December Number, which will delight all your Subscribers.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsö Place, Kensington, London, W.

THE MABELLA CORSAGE. (191).

Our first pattern is the elegant *Corsage à Plastron* belonging to the Mabella Costume, 191 on plate 1. The pattern consists of five pieces, viz:—front, plastron, (showing the shape after it is gathered), side piece, back (the seam on which is marked by pricking) *revers* (forming square collar behind), and sleeve.

The notch at the top, or widest part of the *plastron*, corresponds to the notch in the neck seam of the front. The three cuts in the edge of the *revers* are to be placed against the three cuts in the front. The middle of back of the collar is shown by two round holes at the widest part of the *revers*.

The tunique and underskirt of this pattern are very easy to cut and make, but any one requiring the patterns, can obtain them post free, by enclosing 6 stamps to the Editors addressed as above.

PRINCESS DRESS FOR A CHILD OF FOUR YEARS OLD. (189).

Our second pattern (all the pieces of which are marked by one round hole) is a plain Princess Dress for a little girl of four years old, of the style shown on the second figure of our first plate. The pattern consists of four pieces, viz:—front, side piece, back, sleeve, and square collar. On the front, the edge of the folds of *surah*, by which the fronts are ornamented, is marked by a pricked line. The front pleats are indicated by pricking, and the upper edge of the folded bands, by which the bottom of skirt is trimmed, is shown by a pricked line on the front, side piece, and back.

Description Of the Plates of Costumes.

*** Full-sized patterns of all the Dresses, Casaques, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

*** The Reverse views of all the Costumes on Plates 1 to 4 will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(188).—The Ernestine Promenade Costume of brown merino trimmed with light Pekin. The Jacket is long, and is trimmed in front and all round by light pekin; the overskirt is in the *laveuse* style in front; looped up

behind. It will require 11 yds. merino; 2 yds. pekin; 24 buttons.

Fig. 2.—(189).—Costume for a little girl of 4 years old: it is made of Peacock green Poplin trimmed with *surah*. The dress is cut in *princesse* form and is trimmed by folds and loops of the poplin; in front folds and loops of *surah* enliven the costume. Quantities required:—5½ yds. poplin; ¾ yd. *surah*; 1½ yds. ribbon; 12 buttons.

We give this pattern full-sized.

Fig. 3.—(190).—The Gertrude Visiting Costume of striped silk and satin. The overskirt is made *en princesse* looped up in three deep folds in front, elegantly draped at back, and trimmed all round by a deep silk fringe; the front of skirt is *bouillonné* and edged by a flounce of silk and black satin. Will take 14 yds. striped silk; 1½ plain *caroubier* silk; 2 yds. satin; 4½ yds. fringe; 12 buttons.

Fig. 4.—(191).—The Mabella Costume of Navy blue Indian cachemire, trimmed with *Pompadour broché*. The body is trimmed by *revers*, forming a square collar behind and edged by a small *plissé*; it is opened in front upon a gathered *plastron*, terminating in a double bow below the waist; the front of skirt is likewise trimmed by two *revers* and a band of *broché*: the back is looped here and there on the underskirt. Will take 5½ yds. 47 inch cachemire; 2 yds. *broché*.

We give the full-sized pattern of this novel and elegant *Corsage à Plastron*. The pattern of upper or tunique skirt, and of under skirt or foundation, will be sent by the Editors on receipt of six stamps.

PLATE THE SECOND.

Fig. 1.—(192).—The St. Albans Promenade Costume of dark green Indian cachemire, enlivened by satin ribbon. The overskirt is cut *en princesse*, gathered in front under the bow, and gathered again at the sides of the bouffant. The back is elegantly caught up here and there on the underskirt, and then gathered up under a bow of green satin. Quantities required:—7 yds. of 47-inch Indian cachemire; 3½ yds. satin ribbon; 4 yds. fringe; 12 buttons.

Fig. 2.—(193).—The Scarsdale Visiting Costume, composed of two shades of brown. The body is pointed back and front, and trimmed by two gathered folds in front; the basques are ornamented by rounded *revers*, edged by a narrow ruching. The skirt is made with *plissés* and *bouillonnés* placed alternately; two draperies start from the middle of front: the top one ends behind in the same form as at front, the second only goes to the sides, where it is fastened under the train by bows. Will take: 4½ yds. dark brown silk; 11½ yds. 22-inch cachemire; 3 yds. fringe; 18 buttons; 2 yds. cord; 4 tassels.

Fig. 3.—(194).—The Petre Costume, of claret-coloured cachemire and *pluche*. The

Cuirasse is made round with a *pluche gilet*: the tunic opens in front, is well looped up behind, and is edged all round by a thick cord. The front of skirt is made of *pluche*, on which are laid deep hollow tubes of cachemire like organ pipes. The quantities required are:—5 yds. double width cachemire; 2 yds. *pluche*; 6½ yds. cord.

PLATE THE THIRD.

Fig. 1.—(195).—The Winchelsea Promenade Toilette, of mauve silk and *velours frappé*. The body is pointed back and front, and trimmed by a *gilet* of *velours frappé*. Draperies are slightly full on the hips, trimmed all round by a band of *velours frappé* and lace, which can be black or of the same colour. The front of skirt is trimmed by three pointed draperies; the sides are slightly full and fastened under the back. Will take: 13 yds. silk; 3¼ yds. *velours frappé*; 9 yds. lace; 12 buttons.

Fig. 2.—(196).—The Athole outdoor Costume, made of black silk, with a *Pluche* jacket trimmed with *fantasie* buttons. In cutting this jacket please to follow exactly our instructions as to placing the pattern on the material, so as to have the stripes as represented by our colored figure. The skirt is arranged with double draperies, made very full and caught under the back by bows. A piece of *pluche* separates the *bouillonnés* in front from the *plissés* which edge the skirt all round. Quantities required:—4½ yds. *pluche* 19 inches wide; 12 yds. black silk.

Fig. 3.—(197).—The Clarendon Visiting Costume of blue silk, trimmed with brocade. The dress is made *en princesse*, with an *écharpe* of brocade, laid in draperies on the skirt. At back is an elegant loop and flowing end; the whole, trimmed by fringe, falls on the skirt. A small *bouillonné* of brocade trims this dress in front, and forms a heading to the *plissé*, which is carried all round. Will require:—12 yds. silk; 4 yds. brocade; 3½ yds. fringe.

PLATE THE FOURTH.

Fig. 1.—(198).—The Arabel Dinner Toilette of pink silk and white lace. The composition of this dress is very simple and yet most elegant; it is shaped like a *princesse* dress, the front part of which has been cut off; the tablier is made of lace, but can either be muslin, net, tulle, or brocade. 12 yds. silk; 2 yds. brocade; 12 buttons.

Fig. 2.—(199).—The Dunraven Ball Toilette of silk and lace. It can be made of *mousseline de l'Inde*, muslin, or tarlatan. At back the body is similar to the front, and is fastened at sides under the band of embroidery. The draperies are very elegant, and are caught up under the embroidery so as to form paniers. Three deep folds, edged by a small *bouillonné* and lace, trim the front. The upper skirt is

imitated by a small *bouillonné* and the lace. It will take: 17 yds. silk; 12 yds. lace.

Fig. 3.—(200).—The Millicent dinner dress for a young lady: it is of *cachemire de l'Inde* trimmed with blue silk *bouillonnés* and lace. The body opens *en V* on a *plastron* of lace; the draperies are slightly full, gathered in front, and at the sides under a bow; the back is looped up and falls on the skirt; the front of skirt is laid in deep pleats edged by *bouillonnés* and lace. Quantities required:—6 yds. 47 inch cachemire; 3 yds. silk; 9 yds. lace; 6 buttons.

N.B.—The quantities here given are based on the principle that the skirts shall be formed on a stiff muslin foundation, as so often explained in this Magazine. If the underskirts, tuniques, &c. are carried up to the waist, larger quantities will of course be required.

PLATE THE FIFTH.

(For back views see plate 7.)

No. 201.—The Madeline Pelisse of cloth, trimmed with deep fur. Quantities required:—2½ yds. 54 inch cloth; 3 yds. fur 8 inches wide; 1 yd. fur for the neck 4 inches wide; 24 buttons.

No. 202.—The Pauline Casaque of black velvet, with flounces of black lace, *passementerie* and fringe. 6½ yds. velvet; 3 yds. *passementerie*; 14 yds. lace; 2 yds. fringe.

No. 203.—The Alatheia Paletot of cloth, trimmed with braid or bands of *matelassé*. 2½ yds. 54 inch cloth; 5 yds. braid, or 1 yd. *matelassé*; 8 buttons.

No. 204.—The Marion Paletot of brown cloth, trimmed with sealskin. 2½ yds. cloth; 2 yds. 3 inch fur; 16 buttons.

No. 205.—The Patricia Visite Mantle of Shuddas, lined with flannel, and trimmed with *passementerie* and long fringe. The back and front are trimmed by imitation buttons and button-holes. The back may be trimmed like No. 206 if preferred. 3 yds. shuddas 47 inches wide; 4½ yds. fringe; 12 dozen buttons.

No. 206.—The Margaret Mantle, of dark cloth trimmed with fur. 2½ yds. 54 inch cloth; 5½ yds. fur; and a silk ornament for the back.

No. 207.—The Barbara Mantle, of silk, lined and trimmed with fur. 6 yds. silk; 5 yds. fur trimming; 12 buttons.

No. 208.—The Josceline Visite, made of silk, lined and trimmed with fur. A band of *passementerie* is laid down the back. 6 yds. silk; 5½ fur; 1 yd. *passementerie*.

No. 209.—The Adeline Pelisse, of Lontre colored cloth. It is long, and is trimmed with fur and *passementerie*. 4 yds. 54 inch cloth; 6½ yds. fur; 4 yds. *passementerie*; trimming up the back.

No. 210.—The Philippa, a long Visite mantle of Shuddas, lined with fur and trimmed with *copeau* fringe and *passementerie*. 5½ yds. 47 inch Shuddas; 5½ fringe; 8½ yds. *passementerie*, and the trimming for the back.

No. 211.—Close-fitting Ulster, made of waterproof cloth 47 inch wide: two pleats are laid in the side seams at back to give fullness to the skirt. 5 yds. cloth; 2½ dozen buttons; the edges are finished by machine stitching.

No. 212.—The Dorothea Pelisse, of cloth, trimmed with fur. 4 yds. cloth; 6 yds. fur.

FATAL EVIDENCE.

By G. EWART FLEMING.

CHAPTER III.

MISS WINIFRED'S WELCOME.

In the twilight of the same summer day Miss Winifred and her *protégée* sat in the old yew arbour at the end of the garden.

Ellen Sands had related the particulars of her father's illness and death, and, at her hearer's request, she had sketched the outlines of her own early history.

"Mine has been a hard life, Miss Grant," said the girl, with a dull weariness in her voice, "and there are some things in my career of which you could hardly judge fairly, not knowing exactly how I was circumstanced. Ever since my mother's death, which I can barely remember, my father's life was a hand-to-hand struggle with ill-success, poverty, and weak health. You cannot guess, or even fancy, in this comfortable home, how hard a fight he had to keep bare life in his sickly frame, and find bread for me, all those years of my childhood before I could help him."

"You did help him at last?" said Miss Winifred, as the girl paused.

"I tried to help him," answered Ellen Sands. "I got work which enabled me to find bread for us both when his health utterly failed, but it was only bread, and——"

The low voice broke into sudden trembling, and, against her will, tears stood in Ellen Sands' eyes. Miss Winifred's heart was very sore, and she put out her hand, saying brokenly:

"Why did he not write to me?"

"He was proud to the last," replied the girl; "he would never have asked for himself, and I did not know you, I had never heard of you. Ah! if I had——"

She paused, looking with a weary, entreating expression into Miss Winifred's face.

"I would have helped you with all my heart," said Miss Grant.

"I believe you," cried the girl, clasping her hands tightly over Miss Winifred's. "I believe you, and oh! what misery I might have been spared."

"Was your life so hard then, Ellen?"

"Hard is no word for such a life, Miss Grant. I will tell you the truth. I could not find work enough to furnish my poor suffering father with the comforts which his weak state rendered necessary to him. In my extremest need I received an offer of marriage."

Miss Winifred started.

"It was from a man many years my senior, but whose position would enable him to help my father, by whose means he could be supplied with all his weak state demanded, in whose home I was assured that his precious life should be cherished and prolonged as far as possible."

"A good man," said Miss Winifred, softly; "a man whom you must have loved."

For a moment Ellen Sands hesitated. Painful memories seemed to rush over her, robbing her cheek of its faint color, and dilating the large eyes, which wandered restlessly round the pretty pastoral scene lying calm and fair in the summer twilight. But the next minute she fixed her earnest gaze on her companion's face.

"You have been good to me," she said, "you have offered me a home for my father's sake, I will not accept that home under false colours. You shall know the whole history of the girl you have befriended before it is too late to change your kind resolution. Only," she added pleadingly, "remember, all I did was for my father's sake."

"Ellen," said Miss Winifred after a pause, "I will trust you, I will not hear this sad story you speak of. Some day when you are more used to me, when you feel my home is your home, a shelter of which nothing can deprive you while I live,—some day, I say, when your heart is heavy for sympathy, and borne down with a weight of unshared memories, then tell me all, and you will find my heart, old as it is, has warm, wide sympathy for your father's daughter. But tell me nothing now, unless, in taking a place in my home, you leave other duties unfulfilled. If nearer ties bind you, if closer obligations demand you, then tell me all, and I will assist you to lay your happiness on the sure foundation of doing right. But one question now, Ellen—Are you married?"

"No," replied Ellen Sands.

"Has this man you speak of any claim upon you? Are you bound by a promise to be his wife?"

"Not now."

"Did he release you from your engagement when your father died?"

"No," said the girl faintly. Miss Grant fixed her keen eyes on the drooping face, but before she could repeat her interrogation, the shapely head was lifted, and with a firm voice Ellen Sands continued:

"He can never claim my promise, Miss Grant. He is dead."

Miss Winifred started.

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All cut for Chest measures of 34½ inches

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- No. 1.—Corset Robe Princess, with train to carry on the arm.
- No. 2.—Eva Visite.
- No. 3.—Mignon Visite.
- No. 4.—Dinner Dress, Princess style.
- No. 5.—Tuniqua a Gilet for Ball Dress.
- No. 6.—Tuniqua for Dinner Dress.

JANUARY AND FEBRUARY, 1879.

- No. 7.—Close-fitting Pelisse, single-breasted with coat sleeve.
- No. 8.—Manteau Visite.
- No. 9.—Ball Dress with square opening on the chest and at back, double tunique and long train: a very elegant style.
- No. 10.—Duchesse Dress for Mourning.
- No. 11.—Princess Dress with slight train.
- No. 12.—The Thyra Visite.

MARCH AND APRIL, 1879.

- No. 13.—Bridesmaid's Costume. Polonaise and drapery of skirt.
- No. 14.—Wedding Dress. Polonaise & draperies.
- No. 15.—Demi-Saison Pelisse with wide sleeve.
- No. 16.—Polonaise Princess, with draped tablier.
- No. 17.—Demi-Saison Paletot.
- No. 18.—A useful half-fitting outdoor Jacket, with four seams in the back.
- No. 19.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- No. 20.—Polonaise Princess, without gilet, to be draped at back and sides according to taste.

March and April, continued.

- No. 21.—The Rosalinda Princess Tunique.
- No. 22.—The Paula Mantelet.
- No. 23.—Ball or Dress Dinner Toilette.
- No. 24.—Alexandra Mantle.
- No. 25.—Corset and Skirt.
- No. 26.—Double-breasted outdoor Jacket for cloth.

MAY, JUNE, JULY, and AUGUST 1879.

- No. 27.—The Christina Costume.
- No. 28.—Grosvenor Costume, Corset and Upper Skirt.
- No. 29.—Olivia Toilette, Jacket and upper skirt.
- No. 30.—The Bernhardt Costume, Corset, Panier, Bouffant and Train Skirt.
- No. 31.—Reception Toilette, Tunique and Plastron.
- No. 32.—The Agnes Costume, Corset a gilet and panier.
- No. 33.—The Lilian Costume, Cuirasse & double panier.
- No. 34.—The Boulogne tunique, "Fishwife" style.
- No. 35.—Garden Party Costume. Princess Tunique and Train.
- No. 36.—Toilette for an elderly lady, Corset & bouffant.
- No. 37.—Visiting Costume, Tunique with long lapet.
- No. 38.—Concert Toilette, Corset, panier, and back part of upper skirt.
- No. 39.—The Nilsson Home Toilette, Corset & panier.
- No. 40.—Deep Mourning Costume, to be worn for a parent. Corset a basques, and moderately trained skirt.

- No. 41.—The Agatha Costume, tunique and bouffant.
- No. 42.—The Beatrice Visite.
- No. 43.—Dress with high pointed Corset.
- No. 44.—The Florian Toilette. Corset, gilet, upper-skirt and drapery.
- No. 45.—Dress-skirt & Norfolk Jacket body with yoke.
- No. 46.—The Sandringham Dinner Dress, pointed corset and draped tunique.
- No. 47.—Tronville Costume, corset, tablier, and bouffant.
- No. 48.—The Alida barege Costume, gilet, Princess tunique, and drapery of skirt.
- No. 49.—Mourning Costume, pointed corset & tunique.
- No. 50.—The Victoria Mantelet.
- No. 51.—The New Shoulder Cape, two styles.
- No. 52.—The Croizette Pelrine Fichu.
- No. 53.—Lawn Tennis Tunique, (Pinafore style).

SEPTEMBER, 1879.

- No. 54.—The Clothilde Mantilla.
- No. 55.—Dress with corset a gilet.
- No. 56.—The Ferronays Costume. Corset, Upper skirt and bouffant.
- No. 57.—The Rambouillet Costume. Cuirasse Corset, draped upper skirt and bouffant.
- No. 58.—The Torquay Costume. Corset a gilet, Basque, bouffant, and tablier.
- No. 59.—The Dudley Visite.
- No. 60.—Dress: corset, tablier, and bouffant.
- No. 61.—The Brighton Visiting Costume, Corset a basques, plastron and upper skirt.
- No. 62.—The Castlereagh Toilette. Corset, tunique, and back and front drapery.
- No. 63.—Princess Dress with long full train.
- No. 64.—The Ormonde Costume Corset and Train skirt with folds at sides.
- No. 65.—Mourning Visite Mantle.
- No. 66.—Mourning Paletot, double-breasted.
- No. 67.—The Bernhardt Blouse Polonaise or Robe with waist belt and without plaits in the body.

OCTOBER, 1879.

- No. 68.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- No. 69.—Home Toilette, Corset, skirt, and train.
- No. 70.—The Maria Christina Visiting Costume, Corset, draped panier and skirt.
- No. 71.—The Blenheim Indoor Toilette. Corset, draped panier, tablier and tunique.
- No. 72.—The Baden Costume. Corset, long plastron, drapery, side plaits and back bouffant.
- No. 73.—The Alice Visite.
- No. 74.—Polonaise and skirt for a child 5 of years old.
- No. 75.—The Constance Costume. Corset, panier, and back bouffant.
- No. 76.—Galway Dinner Dress. Corset, skirt, & train.
- No. 77.—The Genevieve Toilette. Jacket body, double paniers, and upper plisse.
- No. 78.—Talbot Costume. Corset upper & under skirts.
- No. 79.—The Powys Costume. Corset and tunique.
- No. 80.—The Adela Casaque.
- No. 81.—Corset a basques, and tunique.
- No. 82.—The Hilda Paletot.
- No. 83.—Widow's Mourning Dress. Corset and open tunique.
- No. 84.—The Evelyn Visite.
- No. 85.—New Princess Robe for Morning wear. Medium train, moderately full at back.
- No. 86.—New Parisian Dressing Gown, Princess style.

NOVEMBER, 1879.

Plate 1.

- No. 87.—The Ernestine Promenade Costume. Corset Cuirasse, upper skirt and bouffant.
- No. 88.—Princess Dress for a child of 4.—Given full-sized with the November Magazine.
- No. 89.—The Gertrude Visiting Costume, Corset and overskirt.

November, (continued.)

- No. 90.—The Mabella Costume. Tunique and under-skirt with moderate train. Corset given full-sized with November Number.

Plate 2.

- No. 91.—The St. Alban's Promenade Costume. Corset, Paniers, and bouffant.
- No. 92.—The Scarsdale Visiting Costume. Corset, double panier, and train.
- No. 93.—The Petre Costume. Corset a gilet, Tunique and bouffant.

Plate 3.

- No. 94.—The Winchelsea Promenade Toilette. Pointed corset, panier, and tunique.
- No. 95.—The Athole Costume. Basquine, double paniers, and bouffant.
- No. 96.—The Clarendon Visiting Costume. Robe Princess, and draped sharpe.

Plate 4.

- No. 97.—The Arabel Dinner Toilette. Tunique Princess, and train.
- No. 98.—The Dunraven Ball Toilette. Corset with pointed basque and square opening, draped panier and tunique.
- No. 99.—The Millicent Dinner Dress. Open corset draped at sides, and draped tunique.

Plate 5.

NEW MANTLES, PALETOTS, PELISSES, &c. FOR AUTUMN & WINTER, 1879-80.

- No. 100.—The Madeline Casaque.
- No. 101.—The Pauline Casaque.
- No. 102.—The Alathas Paletot, single-breasted.
- No. 103.—The Marion Paletot, double-breasted with shawl collar.
- No. 104.—The Patricia Visite.
- No. 105.—The Margaret Mantle.
- No. 106.—The Barbara Visite, double-breasted.
- No. 107.—The Joceline Visite.
- No. 108.—The Adeline Pelisse, long skirt & wide sleeve.
- No. 109.—The Philippa Manteau Visite.
- No. 110.—Close-fitting, double-breasted Ulster, without belt.
- No. 111.—Same style of Ulster, but single-breasted.
- No. 112.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.

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Suited for the above-named Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- No. 2.—Duchesse Train Skirt, (new square style).
- No. 3.—Dress Skirt of walking length.
- No. 4.—Dress Skirt with medium Train.
- No. 5.—Dress Skirt with long Train.

JUVENILE COSTUMES.

- No. 6.—Ball Dress for a Child 7 or 8 years old.
- No. 7.—Princess Dress for a young lady of 13 years.
- No. 8.—Robe Princess for a girl of 9 years old.
- No. 9.—Little Miss's Costume, for a child of 7 years.
- No. 10.—Corset a basques and Upper Skirt for a young lady about 14 years.
- No. 11.—Paletot for a girl of 14.
- No. 12.—Little Nellie's Toilette, for a girl of 5 or 6.
- No. 13.—Lawn Tennis Pinafore for a girl of 7 or 8.
- No. 14.—Planted dress for a little girl of 7 or 8.
- No. 15.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 21.
- No. 16.—Corset, panier, and skirt for a girl of 10.
- No. 17.—Dress with low neck for a little girl of 5 or 6.
- No. 18.—Zouave Suit for boy 8 or 9 years old.
- No. 19.—Paletot or out door Jacket for a little girl of 6 years old.
- No. 20.—Corset a basques, scarf and skirt for a girl of 13 or 14. Chest measure 20½.
- No. 21.—Man of War suit for a boy of 9 or 10 years old.
- No. 22.—Boy's Sailor's Suit, age 7 to 8.
- No. 23.—Boy's Sailor's suit, age 10 to 11.
- No. 24.—The Ida Costume for a girl of 8. Dress and Jacket.
- No. 25.—The Alice dress for a girl of 11 to 12.
- No. 26.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- No. 27.—The Louise Costume for a little girl of 9 or 10, Robe Princess and kilted blouse.
- No. 28.—The Mand Toilette for a girl of 7 years old. Dress with revers and collar, scarf and blouse.
- No. 29.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- No. 30.—The same kind of outdoor Jacket for a girl of 8 or 9.
- No. 31.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- No. 32.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- No. 33.—Double-breasted Ulster with or without belt for a girl of 12 to 14; similar shape to No. 21.

Those patterns marked (*) have not been illustrated in our plates: they are standard patterns of general utility, added to our list by special request.

* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* Patterns are withdrawn from this list as soon as they go out of fashion.

These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern. Apply by LETTER ONLY, enclosing postage stamps, to Messrs. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

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N. B.—Ladies will oblige by giving their orders early, as the demand for this Magazine is so great that the publishers can with difficulty supply it after the day of Publication.

DEVERE'S MODEL BUSTS. PRICE 26s. EACH.

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We supply these Busts, for the following sizes of Chest Measures:—31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

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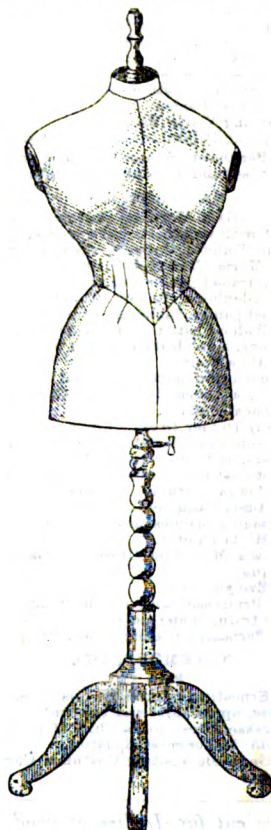
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TWO BUSTS.—One, chest 31½; one, chest 34½.
THREE BUSTS.—One, chest 31½; one, chest 34½; one, chest 37½.
FOUR BUSTS.—One, chest 31½; two, chests 34½; one, chest 37½.
SIX BUSTS.—One, chest 31½; one, chest 33; two, chests 34½; one, chest 37½; one, chest 39½.

TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit they have derived from their use.



LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

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"I have now three of your new Model Busts, a Wanzer Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

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"Dead," she cried, "my poor girl! What a double blow, to lose both father and lover."

"When I lost my father," said Ellen Sands steadily, "I lost all; the man whom I promised to marry died before. I did not mourn for him, for I had never loved him. One far less worthy had won my heart."

"And the other man," said Miss Winifred half timidly, for a dark shadow clouded the comeliness of the girl's fair face.

"I have not seen him since my father's death," she answered bitterly, "and I wish never to see him again."

Silence fell between the new-made friends till the dusky shadows gathered, and Miss Winifred rose to escape the fast-falling dews. Ellen Sands followed her example, and as they stood at the entrance of the harbour, the elder woman bent and kissed the sad face of her companion.

"I have asked too much," she said, "after telling you I would hear nothing, but henceforth there shall be silence between us concerning your past life, until you break it. Come to my home, Ellen, come also to my lonely heart, which holds you dear for reasons you can doubtless guess; but remember, my child, that if any evil consequences of your past meet you in the future you are to spend with me, let no false feeling of saving me pain induce you to bear your trouble alone. Come to me then as fully, as entirely as you come now, but be sure that the only condition on which I shall give you my help will be the one which I have just stated,—that what you do, or wish me to do, is the right thing. Not the easiest thing, not the most expedient, but the *right*. Now, kiss me, Ellen, and remember you are henceforth my niece, Ellen Sands."

There was a close embrace, and the two women went arm-in-arm from the harbour, and walked down the swarded path between the rows of stately roses, which were standing regal in the faintly-shining moonlight, casting sweetness on the silent summer air.

CHAPTER IV.

ELLEN'S NEW LIFE.

Ellen Sands took up the new phase of life with a determination that if hard work and goodwill in doing it could bring peace to her storm-tossed heart, they should not be wanting. Even active Miss Winifred was surprised to see the amount of labor which she performed, and could but admire the readiness with which the town-bred girl adapted herself to a life so strange and new.

No task came amiss to her, and her want of practice was fully made up by her willingness to learn. The mysteries of the dairy were soon no mysteries to her, and she developed wonderful talents of cooking and needlework; in short, before the mellow autumn weather had been crystallised by early frost, Ellen Sands was Miss Grant's right hand.

Nor, in her busy life, did she neglect the culture of her mind, for Ellen's talents were not of a domestic order merely. She found time for the study of literature and music, assisted in both pursuits by Eric Grant.

So the winter passed.

Ellen's eyes lost the haunting look of sorrow which had arrested Eric's attention when he first saw her; the soft cheeks rounded to a beautiful curve; the frequent smile had a touch of real heart-mirth in its sunshine. If the face were taken as an index of the mind, Ellen Sands had found peace in this quiet corner of Grassshire, and if, out of that new sense of repose and safety *another* feeling was born, those who knew Eric Grant would scarcely wonder at it. It was plain he had soon learned to love the beautiful girl whose orphanhood and loneliness only made her more dear to his chivalrous heart. No word of love was spoken, a cousinly intimacy, full of little privileges, covered the deeper feelings of each heart; but one who loved them both was watching.

Very soon after Ellen Sands became a member of her household, Miss Winifred saw that Eric Grant was interested in her, but a feeling of loyalty to the dead man's daughter prevented her broaching the subject until Ellen or Eric chose to give her their confidence.

Her mind reverted often to the conversation in the yew arbour on the night of her return from Liverpool, but her trust in the girl she had befriended was too strong to permit a suspicion of her uprightness.

"I will wait," she thought, "and when Ellen tells me anything, I will urge her to be open with Eric. I know she will not deceive him."

And she was right.

The day came when Ellen's eyes were opened, and her heart told her the truth concerning Eric Grant. Her feeling for him was not calm friendship, growing out of untrammelled intimacy, but the dawning of a love which was to last her life—a love built upon the ruins of that unsubstantial dream of the dreadful past, which haunted her even yet in her sleep.

With the knowledge of her own love came the thought that if Eric loved her—and she hoped he did—she must tell him the true story of her past life, and let him judge whether he could take to his heart one whose existence had been saddened with such horror as hers. Her mind quailed for a moment before the idea, but her natural rectitude prevailed.

"If he loves me, I will tell him all, and he shall decide," she said to herself; and then let her mind wander to that momentous question which poor, innocent, golden-haired Marguerite asked of the flower long ago, and which Faust answered to her despair.

Ellen had been introduced to Mr. and Mrs. Grant, but Eric remarked with a sigh that between his mother and Ellen rose an unspoken aversion. It was too subtle to be noticed save by curious eyes, but in this matter Eric's were of the most curious order, for he had hoped that his fond, weak mother would feel confidence in the high-minded girl he was learning to love, and his disappointment at the failure of his many schemes for bringing them more closely together, was a very bitter one. He was convinced that Ellen honestly tried to love Mrs. Grant, but on the only occasion of his remonstrating with his mother, she had displayed an unreasonable amount of angry resentment.

"I don't like her," she said, "I never shall like her, I feel as if she would do me some harm, and if you marry her it will kill me, Eric."

She shuddered as she spoke, and the deadly pallor which overspread her cheek convinced her son that this prejudice against the girl he loved was too deeply-seated for his tender remonstrances or reasoning to affect.

* * * *

This conversation with his mother had a serious effect upon Eric Grant. For some months his mind had been a prey to a dreadful suspicion, which weighed upon him the more heavily that he was unable to reveal it even to his father or Miss Winifred, though he daily dreaded to have that suspicion confirmed by the former. He had seen the puzzled looks of the servants on receiving strange and contradictory orders from their mistress, and he had on more than one occasion interferred to protect them from bursts of unreasoning anger. These were ominous signs in connection with the usually gentle woman.

Perhaps the partiality of the lover attached more than a due importance to her dislike of

Ellen Sands, but it seemed to Eric Grant a more decided symptom of a dreaded calamity than any he had yet observed.

By a little adroit questioning of his father in a moment of unusual garrulity, Eric elicited a fact which had hitherto been concealed from him, namely, that more than one member of his mother's family had died in a lunatic asylum.

A chill fell on the young man's heart when he learnt this dread fact, and from that day he never mentioned Ellen's name in his mother's hearing, resolving that by no act or word of his should her weak mind be troubled; not even to win Ellen's love would he add one straw's weight to the burden which pressed so heavily on his mother's mind and heart. If she had been well and happy as other mothers were, if she had not been grieved for her missing Sidney, or if the dread shadow Eric feared had not shown itself in her life and actions, he would have asserted his right as a man to choose and love where he would. He would have reasoned with his mother, argued down her scruples, convinced her better nature by instances of the worth of his chosen wife; he would have brought the two women more intimately together, that Ellen's goodness might have won her heart; but if these means had failed, Eric would have gone his own way, wooed and wedded his elected love, and have trusted to time—the incomparable advocate—to plead Ellen's cause with his offended mother.

But in the face of that mother's affliction, he could not say the words which might make Ellen his own. His duty lay plainly before him: until his mother was better, or until—which Heaven forbid—his actions had no longer any influence over her, he must keep silence. But to do this he felt that he felt that he must see less of Ellen Sands. His strength was not superhuman, and he found it sorely taxed when, seeing the girl he loved in the renewed freshness of her graceful girlhood, he knew he must not speak the word which, by love's *clairvoyance*, he knew would bind her to him for ever.

Snowdrops faded from the borders, and wall-flowers followed the daffodils, the apple-blossoms carpeted the orchard with rosy snow, the cuckoo's magic note echoed from the hazel copses, but Eric Grant was away.

Miss Winifred said little. Perhaps the astute old maid saw farther into Eric's secret reasons than he thought, but after a visit to Mrs. Grant in February, she kept strict

counsel, and silently watched the course of events.

How long she would have held her peace is doubtful, but one morning, in the middle of April, Eric Grant was surprised by receiving, at the hand of one of her farm-servants, a note from Miss Winifred, requesting him to go at once to The Nutteries, "*on private and urgent business.*"

CHAPTER V.

ELLEN'S STORY.

Among other concessions to modern manners and customs, which Miss Grant made when Ellen Sands became an inmate of The Nutteries, was an order for a daily paper to be delivered by the postman on his round.

Miss Winifred had established herself, according to recent custom, in the parlour bay-window, about noon one sunny April morning, and was deep in the day's news, choice scraps of which she read aloud from time to time for the benefit of Ellen Sands, who sat opposite mending house-linen. The Court news had been loyally discussed, a fashionable marriage dilated upon, and Miss Grant having read a leader in silence, turned the paper inside out.

"Well!" she exclaimed, as her eye caught a paragraph heading a column. "They have arrested a man for that Lancashire murder." And Miss Winifred read on aloud:

"A man, named Sidney Lawrie, was arrested yesterday, at Liverpool, and charged with the murder of Mr. Ralph Hutchinson, at Medowledge, on the 30th of June last year. It now appears that the police have been on his track from the first, but as he has hitherto evaded their search, it was not thought expedient to divulge his name. He is remanded for a week."

"Good Heaven, Ellen! Ellen! What ails you?" Well might Miss Grant exclaim, for Ellen's eyes had closed, and she sank on the floor insensible.

A few minutes passed in using homely remedies, and soon pale Ellen was sitting on the couch, with one hand in Miss Winifred's.

"My poor girl!" murmured the kind voice.

Ellen Sands looked up with a white face and said, in a changed tone:

"The time has come, aunt."

"I am ready to help you, Ellen," answered Miss Grant gravely. "Tell me how."

Ellen paused a moment to steady her voice, then she told her whole story to the good woman who had loved her dead father.

"I told you," she said, "that I had pro-

mised to marry for my dear father's sake. The man was Mr. Ralph Hutchinson. I was very unhappy, for I thought I loved another, but I know now it was only a girlish fancy. I had known Sidney Lawrie as long as I could remember, for he was an old friend—a fatal one, too, to my poor father. He loved me deeply, but it was in a wild, jealous way, and he was a bad man, idle, dissolute, and a gambler. I daresay in my blindness I should have married him, but he was even poorer than we were. We moved about in our poverty from place to place,—never using our own name,—Sidney always following us, until my father obtained employment in some iron-works at Medowledge. Mr. Hutchinson was the foreman, and soon began to visit at our cottage. Then my father was taken ill, I could not get enough at my needle to support him, and in an evil hour I accepted Mr. Hutchinson's offer. What could I do?" cried the girl in an agony.

"Ellen, dear, do not dwell on these sad details. Tell me the end of your story. It is a fearful one I can foresee."

"I will finish quickly," said Ellen. "Sidney heard of the engagement; he threatened me, he threatened Mr. Hutchinson, and one night he met us in a lane by our cottage, and—" She broke down in wild sobbing.

"Did you see it, Ellen?"

"I did. I was the only creature who saw the fatal blow. I was too terrified to cry out, and Ralph Hutchinson never spoke again."

"And Sidney Lawrie?"

"He fled from the place, laying a terrible curse upon me if I married another man, or if I breathed his name in connection with Mr. Hutchinson's death. I was too terrified to think of what I did in promising silence, and hearing voices, I ran and shut myself in our cottage unseen. A party of men from the works came by and found the body. I do not remember what followed, for I was very ill, and my poor father begged from our needy neighbours the food that kept life in us during that dreadful time. When I was well enough, he told me that a verdict of 'Wilful Murder against some person or persons unknown' had been found at the inquest on Mr. Hutchinson's body."

"Did he suspect anything?" asked Miss Grant.

"I never knew," replied Ellen. "After that day he was silent about the matter, and as soon as I could move we left Medowledge, and went to Liverpool— You know the rest."

"Yes, Ellen. Now let me say a few words. This Sidney Lawrie has been hunted down by

the law, and will be called to give an account for his crime. So far as I understand you, Ellen, no eye but yours saw that murder, so no voice but yours can denounce the murderer. You say the time is come when I can help you. How? I think John Sand's daughter does not need my help to see where her clear, but stern, duty lies."

There was a pause, broken only by Ellen's sobs.

"Surely," said the elder woman, "surely your heart is too pure to cling to this man. You cannot——"

"Oh! hush," cried Ellen. "I detest him."

"My child, whether you love or hate him, has no bearing on the question. You are an Englishwoman, protected by the law, and you are bound to abide by, and assist in the prosecution of that law which does so protect you. Remember, too, the man who loved you with an honest affection, who would have befriended your father, lies in his grave unavenged, unless you do your duty. Be a woman, Ellen, a brave woman,—an Englishwoman, and your father's daughter!"

"I will," said Ellen Sands solemnly.

This was why a messenger summoned Eric Grant that April morning to The Nutteries; and no sense of evil to come, no shadow of the awful fate gathering round his footsteps, warned him as he walked between the budding hedgerows in the sweet spring sunshine.

(To be concluded.)

TRUE LOVE must ever strengthen, for it grows with our growth, and time only deepens it, like the rock in which the stream cuts an ever-deepening channel, while it washes away the sand and pebbles.—T.

IRRESOLVABLE.

A glory blazed upon the land,
From gorse and purple heather,
As they two parted hand from hand,
Who long had fared together:
As they two parted heart from heart,
In sunny autumn weather.

"Now let," said they, "from this bright day,
Our linked life-paths sever,
Let no sweet word of love be heard,
Between us twain for ever.
The rose of June is dead and gone,
Before serene September;
And why our love hath dropped asleep,
We care not to remember."

* * * * *

A heavy mist lay on the land,
All faded was the heather,
As they two stood, hand clasping hand,
Once more alone together:
As they two stood, close heart to heart,
In sullen wintry weather.

"Now let," said they, "love have his way,
Our lives we could not sever,
Through mists of doubt, our hearts cried out,
Faith cleared life's skies for ever.
It gave no smart, we thought, to part,
In sunshine of September,
But heart clings close to loving heart,
In chilly, dull November:
Love wakes again, and why he slept,
We care not to remember."

H. S.

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"We were not prepared for the real treat which it has been to us to read this volume, as we have read it, from end to end. Few will be able to put it down when they once begin it. We say this in all sincerity, and we can honestly say that we have not enjoyed any collection of poems so much since first we made acquaintance with Adelaide Proctor, whom, while thoroughly original, our authoress often resembles."—*Kensington News*.

"Some readers dread sitting down to a long poem, but there need be no misgiving on opening this book, for brevity is not the only recommendation to be awarded. There are everywhere evidences of a strong natural feeling, and a healthy elevating tone pervades the volume."—*West London Observer*.

"We are convinced that a wide circulation is in store for so charming and instructive a work; the author has certainly rendered a valuable service to all lovers of poetry."—*Wenlock and Ludlow Express*.

The Court and High Life.

Her Most Gracious Majesty the Queen, with Princess Beatrice, has been enjoying various excursions to the many points of interest around her beautiful and beloved Scottish home. The Grand Duke and the Hereditary Grand-Duke of Hesse-Darmstadt (the husband and son of the lamented Princess Alice), have been visiting Her Majesty at Balmoral. The Queen and Princess, attended by the Court, leave Scotland about the middle of November for Windsor Castle.

The Prince and Princess of Wales, with their three daughters, left Denmark on October 15th on their return to England. It is the intention of their Royal Highnesses to keep the Prince's birthday (November 9th) at Sandringham.

Their Royal Highnesses the Duke and Duchess of Edinburgh returned to Eastwell Park about the middle of October from Jugenheim, where they had visited the Empress of Russia. On October 13th Her Imperial Highness was prematurely confined of a still-born child at Eastwell Park.

Her Royal Highness the Princess Louise (Marchioness of Lorne) sailed on October 16th, in the *Sarmatian*, on a visit to England.

Her Imperial Highness the Crown Princess of Germany has been living in retirement in Styria during the last month. The august lady is, we regret to say, still suffering acutely from the loss of her son, Prince Waldemar, who was a youth of great promise. Her Imperial Highness is at present staying with the Crown Prince at Venice.

The Duchess of Cumberland (Princess Thyra of Denmark) gave birth to a daughter at Gmünden on October 11th. Her Majesty the Queen of Denmark was with her daughter on the interesting occasion.

The Queen of the Belgians will present the future Queen of Spain with her wedding veil, which is now being made at the Girls' Orphanage at Ghent. It is Flemish lace of the choicest workmanship. Melville, of Branston, took place at Branston Church on the 9th ult.

The marriage arranged between Viscount Lewis-ham, M.P., and Lady Mary Coke, daughter of the Earl of Leicester, will take place in December.

A marriage is arranged between Sigismund C. de Trafford, Esq., and Clementina Frances, daughter of Sir Piers Mostyn, Bart.

We have to announce the death of the Earl of Clanwilliam, which took place on October 7th at Belgrave Square.

The Opera & Theatres.

HER MAJESTY'S.

The autumn season at this house commenced on October 18th, and promises to be very successful. *Aida*, *Dinorah*, *Carmen*, *Lucia de Lammermoor*, *Mignon*, and *Faust* have already been performed in splendid style. Among the principal artists we may name Mlle. Ilma di Murska, Minnie Hauck, Mesdames Marie Roze, Trebelli, and Helene Crosmoind, with Signors Frapoli, Rota, Pinto, Zecchi, and Pantaleoni. The ballet once more becomes an important feature of the entertainment, the Spanish Ballet Troupe being specially engaged.

THE LYCEUM.

The production of *The Iron Chest*, by George Colman the younger, proved a great success at this house. Mr. Henry Irving, in rendering the part of Sir Edward Mortimer, made the character his own, and thus gave a real intellectual treat to his atten-

tive audience. The calm repression of manner in the earlier part of the play was most artistic, indicating, but not revealing, the fire which blazes out in the last scene. The deep melodious voice, the wonderful play of expression of countenance—so notable in Mr. Irving's acting—are brought to bear on this character with great force. Mr. Irving was well supported by his company, though, possibly, Mr. Norman Forbes was a little overweighted in the part of Wilford. Miss Florence Terry was gentle and tender as the Lady Helena, and Miss Pauncefort rendered efficient service in her wonted conscientious manner. In the production of *Hamlet* Miss Ellen Terry appears as Ophelia.

THE PRINCESS'S.

Mr. Charles Reade's clever sensational drama *Drink* continues to meet with the success it so well deserves, and will fill the house with appreciative and intelligent audiences for some time to come.

THE IMPERIAL.

This house, under the refined management of Miss Litton, bids fair to become the home of old English comedy. With a talented company, full of that *esprit de corps* which is a sure passport to success, Miss Litton's prospects are very bright, and though her aims are high, we see no reason why they should not be crowned with the fullest reward. *The Beaux Stratagem* was well put on the stage, well acted, well dressed and well received. The prologue, written by Mr. C. Scott, and spoken with wonderful verve and fire by Mrs. Stirling, was a foretaste of the excellent acting which followed. It is hard, where all were good, to select any character for special praise, but special attention must be drawn to Miss Litton as Mrs. Sullen, and Mr. W. Farren as Archer. *The Poor Gentleman*, by George Colman, has met with similar success.

THE ST. JAMES'S.

Mr. Val Prinsep's one-act play, *Monsieur le Duc*, has proved a decided hit at this house, which, under the joint management of Messrs. Hare and Kendal, puts forth strong claims to public favor. Mr. Hare appears to great advantage as the Duc de Richelieu. The play is followed by Mr. Godfrey's comedy *The Queen's Shilling*, in which Mr. Hare, Mr. and Mrs. Kendal, Mrs. Gaston Murray, &c., &c., take part.

THE COURT.

Mr. Wilson Barrett's judicious management of this popular house has been successfully marked by the production of *Courtship*; or, *The Three Caskets*, a new and original comedy by Mr. H. J. Byron, the dialogue of which may be described as a condensation of the most brilliant and sparkling qualities of this favorite writer. The part of Millicent Vivian is charmingly delineated by Miss Amy Roseile, and Mr. Charles Coghlan's rendering of Edward Trentham is a clever study. Mr. Wilson Barrett and Mr. G. W. Anson are inimitable in their widely different rôles of Claude de Courcy and Phineas Gubbins, while Mrs. Leigh Murray and Miss E. Ormsby render efficient aid as Mrs. McTartar and Fanny Trevelyan. A word of praise must be spoken of the natural and agreeable acting of Mr. H. Reeves Smith, who plays Tom Lilford with a vivacity and abandon rarely seen. *Courtship* is preceded by *A Clerical Error*, a charming trifle in one act, in which Mr. Wilson Barrett appears to even greater advantage than in *Courtship*.

THE STRAND.

Here *Madame Favart* still reigns triumphant. This clever opera-comique is represented by a strong cast, and is put on the stage with great good taste, and all that faithful adherence to minute details which go so far to ensure success.

THE OLYMPIC.

Here *H.M.S. Pinafore* is enjoying a long and most successful run. The company is exceptionally good, the managers having had the good fortune to secure as Josephine the celebrated Madame Pauline Rita. It is impossible to conceive a more refined

and charming rendering of the character of "The Gallant Captain's Daughter" than is given by this accomplished young artiste; her fine pliable soprano voice is heard to perfection in the elaborate scenes and songs which run through the rôle, while her appearance and ladylike acting are equally to be admired. The First Lord is admirably impersonated by Mr. Fleming Norton, whose comic dancing and humorous acting produce roars of laughter. The sparkling music of this popular comic opera is performed in faultless style by the excellent orchestra.

THE NEW SADLER'S WELLS.

The spirited undertaking of Mrs. Bateman, in re-opening this house for genuine drama, has been well received, and the production of *Rob Roy* must rank with the most legitimate successes of the season. Miss Bateman (Mrs. Crowe) has been compelled to forego the part of Helen Macgregor in consequence of her engagements in the provinces, but Mrs. Bateman has surrounded herself with a powerful company, and nothing is wanting which can be contributed by scenery, music, and artistic costume.

Correspondence.

Correspondents who desire answers by post must enclose a stamped and addressed envelope.

MRS. LOWE writes:—

"I have made up the pattern 167, and it has given great satisfaction. Your plate of Children's Costumes will be greatly appreciated by all dressmakers. I am pleased you are going to give us a separate plate for Mantles, as I make up a good many, and have been frequently inconvenienced by not having sufficient variety to show my customers. Your arrangement will do away with that difficulty. Your 'WORLD OF FASHION' is certainly of more practical value than any other magazine I know of. I have taken it regularly for fourteen years, and have always found your patterns correct."

It pleases and encourages us greatly to receive such a kind letter from an old subscriber, and you may depend upon our best endeavours being used to deserve a continuance of your kind support.—Ed. W. F.

MRS. H. E. C—K writes:—

"The Model Bust gives great satisfaction. . . . I have been a subscriber to your Magazine since January, and think it most useful."

MISS EDWARDS (New Zealand) writes:—

"I have been a subscriber to the 'WORLD OF FASHION' for 17 years. I choose it at first from among a dozen others, and, of course, like every one else, my admiration for it has increased. . . . Your patterns are the only reliable ones in the market, as I have proved to my own satisfaction all the years I have used them. Thank you very much for your late improvements. How can I obtain your full-sized patterns at this distance?"

We have answered this correspondent by post, but we print her letter in order to show that our endeavours to please our fair friends are appreciated even at the Antipodes. We have advised this correspondent to avail herself of our "COLONIAL AND FOREIGN SUBSCRIPTION," particulars of which will be found below.—Ed. W. F.

A COUNTRY MAMMA writes:—

"I must let you know with what success your elegant wedding dress pattern 159 has been used. My second daughter was married last month, and her dress of white satin, trimmed with Brussels lace, for which 159 was used, was pronounced by all the company a model of elegance, though made by a country dressmaker. I quite agreed with this opinion, and had the satisfaction of knowing that as good an effect was produced, at less than half the cost paid last year for her elder sister's bridal robe, which was supplied by a Paris house. The blue dress 158 on the same plate was also made up by the same dressmaker, and worn by my married

sister on the occasion."

We are greatly gratified by your kind letter, and trust that you will recommend us among your friends.

MISS G—R writes:—

"I have taken your Magazine for some years, I find it the best. I have tried others, but the patterns are of no use. Many thanks for the great improvement of yours this year."

M. R. B. writes:—

"I like your patterns very much indeed: they are so true fitting I can place every confidence in them."

LADY L. writes:—

"I received by post a specimen number of an English Book of Fashions, it had amongst its costumes a gentleman's dress coat of the time of the first French Revolution. There was also the white waistcoat with frill down the front, it was altogether an exact copy of a man's coat and waistcoat of that period; all this was over a modern train of the latest Paris fashion. Can you not say a few words against these French absurdities?"

Our Paris letter of this month protests strongly against this folly of the Parisian Dressmakers and French Fashion Publishers.—Ed. W. F.

MISS H. M. H. (Greenwich) writes:—

"I have now taken the 'World of Fashion' constantly for 18 years, and wish to thank the Editor for so many improvements, especially the Juvenile and Mourning Plates, also the quantities for each garment being given, as I find it a great satisfaction to most of my customers. I have recommended the book to many friends now in business, who also like it better than any other Fashion Book. I hope another Juvenile Plate will soon appear, as I have many little ladies to make for, and they are delighted to find a plate devoted to themselves. I wish every success to all concerned in the improvements."

Many thanks for your kind and appreciative letter, which encourages us much. The next Juvenile Plate will appear in our March Number. Our December Number will contain some pretty Juvenile Ball Dresses.—Ed. W. F.

Acknowledged with thanks, letters from Mrs. P., Macclesfield; Miss J. Budd; E. C. W.; J. R., Mrs. E. Sykes., Mrs. M., Glasgow, and others.

OUR COLONIAL AND FOREIGN SUBSCRIPTION LIST.—For the convenience of those of our Subscribers who reside in different countries, and who, from the long time occupied in transit, are unable to avail themselves of the benefits of our Paris Model Patterns, we have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by the subscriber. Our charge is five shillings and sixpence per annum, payable in advance. Ladies are requested to say what kind of patterns are most useful to them; for example, whether plain or elaborate dresses are preferred, whether children's patterns are required or not, and for what ages. A special selection will be made monthly for each Subscriber.

To COUNTRY SUBSCRIBERS, who experience difficulty in obtaining the "World of Fashion." The Magazine will be posted free to any address, on the last day of each month, for 12s. a year. The P. O. O should be made payable to the Publishers, or to Louis Devere & Co. 1, Kelso Place, Kensington, London, W. Single copies will be sent post free, on receipt of 13 stamps.

CARRIAGE OF MODEL BUSTS.

In reply to several correspondents, we beg to say that the carriage of the CRATE and MODEL BUST to the country by Railway costs from 1s. 6d. to 3s. according to distance.

JUVENILE COSTUMES.

We will send, post free, for 3 stamps the large colored plate of Children's Autumn and Winter Costumes, that appeared in September last, with its reverse views, and full letterpress description and list of patterns. Address to the Editors.



215

216

217

Plate 1

December 1879

Le Monde Éléant

Full sized patterns numbered as above, may be had from the Editors price 1s. 6d. each



218

219

220

December 1879

Plate 2

Le Monde Élegant

Full sized patterns numbered as above, may be had from the Editors, price sixpence each.



221

222

223

December 1879

Le Monde Élegant

Plate 3

Full sized patterns numbered as above, may be had from the Editors price sixpence each.



224

225

226

227

December 1877

Plate 4

Le Monde Élegant

Full sized patterns numbered as above may be had from the Editors price sixpence each



228 Half Mourning

December 1879

Plate 5

De Mlonde Elegant

Full sized patterns numbered as above may be had from the Editors price, suspension card

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REVERSE VIEWS OF OUR 4 COLORED PLATES.

PLATE 1.



215.

216.

217.

PLATE 2.



218.

219.

220.

PLATE 3.



221.

222.

223.

PLATE 4.



224.

225.

226.

227.

LADY'S SINGLE-BREASTED ULSTER.



229.

229 BACK.

No. 229 is a Ladies' Single-breasted Ulster with triple Cape; the two upper capes may be omitted if preferred. This is a very novel style and well suited for travelling, the large box pleats laid underneath giving plenty of room to sit down, without crushing the skirt of the dress worn underneath. It will take about $4\frac{1}{2}$ yds. of $5\frac{1}{2}$ inch cloth. The pattern may be had for the following chest measures:— $34\frac{1}{2}$; 29; 26; and 23 inches.

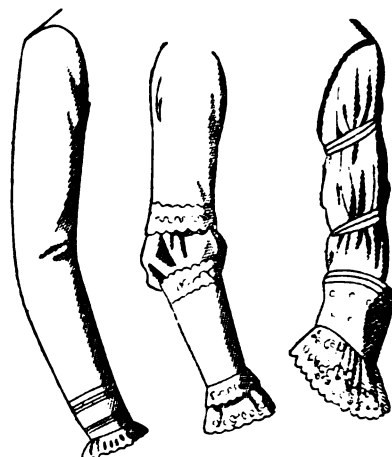
HALF-MOURNING COSTUME.



228 BACK.

This is the back view of the half-mourning Costume (No. 228) shown on plate 5. For full description see our third page.

NEW SLEEVES.



230.

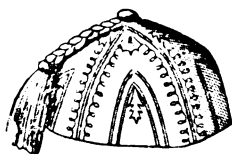
231.

232.

No. 230.—Tight-fitting Sleeve. Will take $\frac{1}{2}$ yd. of material 30 inches wide.
No. 231.—Tight Sleeve, bouillonné at the elbow. A very comfortable style. It will take $\frac{1}{2}$ yd. material 30 inches wide.
No. 232.—A bouillonné Sleeve, with cuff and three puffs. Will take 1 yd. of material for sleeve, $\frac{1}{2}$ yd. for cuffs.

The patterns of these sleeves are 3d. each, post free, or the set of 3 for 7d.

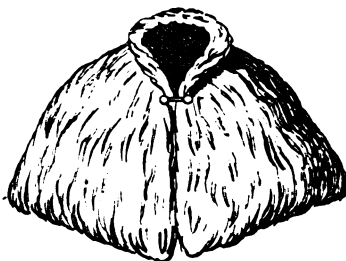
GENTLEMAN'S SMOKING CAP.



234.

No. 234.—Gentleman's SMOKING CAP. It is of the round shape, and is composed of five half leaf-shaped pieces.—It may be made in velvet, cloth, or cashmere embroidered with fine braid, either black or of a contrasting color. Blue velvet with gold braid has a very rich effect. Tassel to match the braid. Pattern 3d. post free.

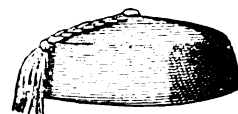
LADY'S SHOULDER CAPE.



233.

No. 233 shows the kind of SHOULDER CAPE now fashionable for winter wear. Patterns 3d. each, post free.

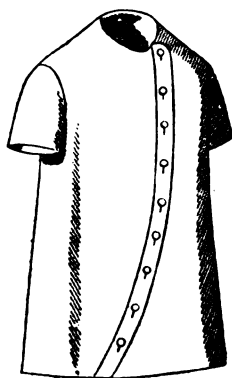
GENTLEMAN'S SMOKING CAP.



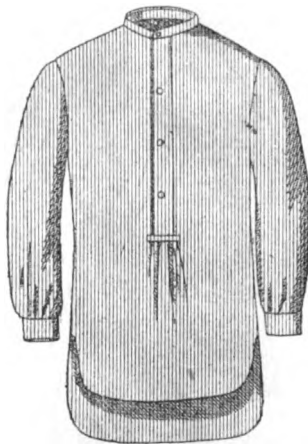
234A.

No. 234A is a SMOKING CAP of the Turban shape. It is very easy to make up, the pattern (price 3d.) consisting of an oval or round crown and a straight band. This cap may be made in velvet or cloth, and is usually made plain without braiding. This form of cap is often made without tassel. It is a shape much worn for football and bicycle costumes.

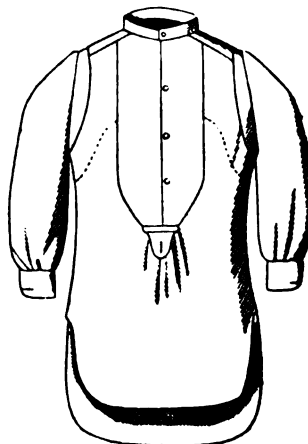
UNDER GARMENTS FOR GENTLEMEN.



235.—FLANNEL VEST.



236.—FLANNEL SHIRT.



237.—DRESS SHIRT.



238.—NIGHT SHIRT.

(All for Gentlemen measuring 37 inches round the chest.)
No. 235 is a FLANNEL VEST. It is cut square and opens from left to right. The sleeves may be long if preferred. Will take 2 yds. flannel.
No. 236 is a Gentleman's FLANNEL SHIRT. It is of the plain form without yoke piece at back. The stuff is folded under, to form the top breast pleat, the piece that carries the buttons being sewn on. The extra stuff left at the bottom of front by the turning in of pleat at the top part, forms the fullness of the skirt, as shown on the engraving. Quantity required: $3\frac{1}{2}$ yards.

No. 237.—Gentleman's DRESS SHIRT. This is a very favorite shape, having the fashionable Shield form of bosom. The sleeves are here represented as folded over at the shoulders, so as to show the shape of the wristbands. Quantity required:— $3\frac{1}{2}$ yds. Calico and $\frac{1}{2}$ yard fine linen for the bosom or front, and wristbands. It is generally more advantageous to buy the fronts ready made.

No. 238 is a Gentleman's NIGHT SHIRT of improved shape. The fronts should be finished like No. 236. Will take $4\frac{1}{2}$ yds. of long cloth.

Patterns 6d. each, post free, on receipt of stamps by the Editor, 1, Kelso Place, Kensington, London, W.

DEVERE'S MODEL BUSTS.---PRICE 26s. EACH.

(Including Crate, Packing, and free delivery within 4 miles of Charing Cross, or at any London Terminus.)

We supply these Busts, for the following sizes of Chest Measures:—31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in papier maché from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on garments. It is mounted on a handsome polished black stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position.

Drapers, Dressmakers, and private families find these Busts are invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

In private families, one Bust serves for all members of the family who are not smaller in size than the bust, but Drapers and Dressmakers should always have more than one size. We allow a discount of 5 per cent. on two Busts, 7½ per cent. on three Busts, 10 per cent. on four Busts, and 12½ per cent. on six Busts, if they are all ordered for the same person at one time. The following are useful selections for general purposes:—

TWO BUSTS.—One, chest 31½; one, chest 34½.

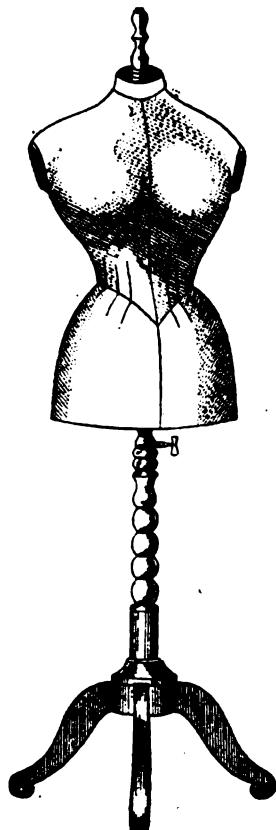
THREE BUSTS.—One, chest 31½; one, chest 34½; one, chest 37½.

FOUR BUSTS.—One, chest 31½; two, chests 34½; one, chest 37½.

SIX BUSTS.—One, chest 31½; one, chest 33; two, chests 34½; one, chest 37½; one, chest 39½.

These Busts are so arranged as to take to pieces with the greatest ease, and pack in a very small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

Can be obtained only from MESSRS LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order for the amount, payable at Chief Office, London, E. C.



N. B. When ordering a Bust it is better to send an old dress body that fits well, together with the exact size round the chest. A Bust suited to the lady will then be carefully selected from our stock and forwarded with the body.

TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit they have derived from their use.

LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

MADAME C— writes:—

"I have now three of your new Model Busts, a Wanker Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

A WEST-END DRESSMAKER writes:—

"One of my best hands tells me what immense use the Parisian Dressmakers make of the Model Bust. They find that by the aid of the Bust, they can finish three dresses in the time required for two before they discovered its use."

DEVERE'S PARIS MODEL PATTERNS, PRICE SIXPENCE EACH, POST FREE,

(Continued from the other side.)

NEW FRENCH UNDERLINEN.

(Reduced Prices.)

UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

- No. 1A, Dressing Gown, 6d. No. 2A, Dressing
- coat, 4d. No. 3A, Full Train Petticoat, 6d.
- No. 4A, Petticoat Body, 4d. No. 5A, Night Dress, 6d.
- No. 6A, Petticoat, walking length, 6d.
- No. 7A, Princess Petticoat, body & skirt in one, 6d.
- No. 8A, Chemise, 4d. No. 9A, Full Drawers, 4d.
- No. 10A, Chemise and Drawers combination, 6d.
- No. 11A, Flannel Vest. No. 12A, Lady's Bathing Dress, 6d.

Price 4d. and 6d. each post free.

The complete set of 13 patterns may be had (post free) for 3s. 6d.

UNDERLINEN FOR GIRLS.

All cut for Chest measure of 27 inches. Age 12.

- No. 10A, Dressing Gown. No. 11A, Dressing
- coat. No. 12A, Petticoat. No. 13A, Petticoat
- rincesse shape. No. 14A, Petticoat Body.
- No. 15A, Drawers. No. 16A, Chemise and Drawers
- combination. No. 17A, Flannel Vest. No. 18A, Bathing Costume.
- No. 19A, Chemise. No. 20A, Night Dress.

Price 4d. each post free.

The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21A, Dress. No. 22A, Frock. No. 23A, Frock.
- No. 24A, Chemise Drawers. No. 25A, Chemisette.
- No. 26A, Body Drawers. No. 27A, Full Blouse.
- No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night
- dress. No. 31A, Chemise. No. 32A, Drawers.

Price 3d. each, post free.

The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long
- Robe, or Monthly Gown if less trimmed. 36A, Petticoat.
- 37A, Short Princess Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib.
- 41A, Night Jacket, lengthened to form Night Gown
- 42A, Shoe. 43A, Baby's Drawers or Couvre-lings.

Price 3d. each, post free.

N.B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

Illustrations of any of this Underlinen will be sent (post free) on receipt of a stamped and addressed envelope.

STANDARD BODY PATTERNS, WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN AND GIRLS' sizes, 3d. each, post free, Chest Measures, 19, 20½, 22, 24, 27, 28½, 30.

LADIES' SIZES, 4d. each, post free.

Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

JUVENILE COSTUMES.

- 24.—Ball Dress for a Child 7 or 8 years old.
- 38.—Princess Dress for a young lady of 13 years.
- 64.—Robe Princess for a girl of 9 years old.
- 76.—Little Mina's Costume, for a child of 7 years.
- 77.—Corrage a basques and Upper Skirt for a young lady about 14 years.
- 78.—Paletot for a girl of 14.
- 106.—Little Nellie's Toilette, for a girl of 5 or 6.
- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.

Juvenile Costumes, (continued.)

- 143.—Planted dress for a little girl of 7 or 8.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- 145.—Corrage, panier, and skirt for a girl of 10.
- 146.—Dress with low neck for a little girl of 5 or 6.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 148.—Paletot or out door Jacket for a little girl of 6 years old.
- 149.—Corrage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½.
- 150.—Man of War suit for a boy of 9 or 10 years old.
- 151.—Boy's Sailor's Suit, age 7 to 8.
- 151A.—Boy's Sailor's suit, age 10 to 11.
- 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10, Robe Princess and kilted flounce.
- 165.—The Maud Toilette for a girl of 7 years old. Dress with ruffles and collar, scarf and flounce.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
- 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- 214.—Double-breasted Ulster with or without belt for a girl of 12 to 14; similar shape to No. 211.
- 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- 229B.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- 299C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.

* * This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* * Patterns are withdrawn from this list as soon as they go out of fashion.

DEVERE'S SERIES OF DRESS BODY PATTERNS WITH BASQUES: CUT IN BROWN PAPER.

This set of Patterns is divided into two parts. The first series has seven brown paper patterns, for Children and Young Ladies

The second series has eight brown paper patterns for Ladies from the smallest to the largest sizes.

The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, 12 to 13.—Chest 30, age 14 to 15. Price 2s. 6d., post free.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 41, and 42½ inches. Price 3s., post free.

Both these series of Patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families, can be supplied at 6d. each Pattern.

DEVERE'S PARIS MODEL PATTERNS,

Price Sixpence Each, Post Free.

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine. They are far superior to any that have hitherto been in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and work. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume required in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

N. B. Shilling Stamps cannot be received in payment for Patterns.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO DEC. 31st. 1879.

IN ORDERING A PATTERN ONLY THE NUMBER (and LETTER if any) NEED BE SPECIFIED.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches

DECEMBER, 1879.

- No. 10.—Corinne Robe Princesse, with train to carry on the arm.
 „ 11.—Eva Visite.
 „ 12.—Mignon Visite.
 „ 16.—Dinner Dress, Princesse style.
 „ 18.—Tunique a Gillet for Ball Dress.
 „ 20.—Tunique for Dinner Dress.

JANUARY and FEBRUARY, 1879.

- „ 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
 „ 25.—Manteau Visite.
 „ 31.—Ball Dress with square opening on the chest and at back, double tunique and long train: a very elegant style.
 „ 34.—Duchesse Dress for Mourning.
 „ 36.—Princesse Dress with slight train.
 „ 37.—The Thyra Visite.

MARCH and APRIL, 1879.

- „ 40.—Bridesmaid's Costume. Polonaise and drapery of skirt.
 „ 50.—Wedding Dress. Polonaise & draperies.
 „ 51.—Demi-Saison Pelisse with wide sleeve.
 „ 52.—Polonaise Princesse, with draped tablier.
 „ 61.—Demi-Saison Paletot.
 „ 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
 „ 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
 „ 63.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
 „ 65.—The Rosalinda Princesse Tunique.
 „ 70.—The Paula Mantelet.
 „ 72.—Ball or Dress Dinner Toilette.
 „ 75.—Alexandra Mantle.
 „ 75A.—Corset and Skirt.
 „ 81.—Double-breasted outdoor Jacket for cloth.

MAY, JUNE, JULY, and AUGUST 1879.

- „ 82.—The Christina Costume.
 „ 83.—Grosvenor Costume, Corset and Upper Skirt.
 „ 97.—Olivia Toilette, Jacket and upper skirt.
 „ 98.—The Bernhardt Costume, Corset, Panier, Bouffant and Train Skirt.
 „ 103.—Reception Toilette, Tunique and Plastron.
 „ 104.—The Agnes Costume, Corset a gilet and panier.
 „ 105.—The Lillian Costume, Cuirasse & double panier.
 „ 109.—The Boulogne tunique, "Fishwife" style.
 „ 111.—Garden Party Costume. Princesse Tunique and Train.
 „ 115.—Toilette for an elderly lady, Corset & bouffant.
 „ 116.—Visiting Costume, Tunique with long lappet.
 „ 119.—Concert Toilette, Corset, panier, and back part of upper skirt.
 „ 121.—The Nilsson Home Toilette, Corset & panier.
 „ 123.—Deep Mourning Costume, to be worn for a parent. Corset a basques, and moderately trained skirt.
 „ 124.—The Agatha Costume, tunique and bouffant.
 „ 125.—The Beatrice Visite.
 „ 125A.—Dress with high pointed Corset.
 „ 126.—The Florian Toilette. Corset, gilet, upper-skirt and drapery.
 „ 130A.—Dress-skirt & Norfolk Jacket body with yoke.
 „ 131.—The Sandringham Dinner Dress, pointed corset and draped tunique.
 „ 134.—Trouville Costume, corset, tablier, and bouffant.
 „ 135.—The Aida barege Costume, gilet, Princesse tunique, and drapery of skirt.
 „ 137.—Mourning Costume, pointed corset & tunique.
 „ 140.—The Victoria Mantelet.
 „ 140A.—The new Shoulder Cape, two styles.
 „ 141.—The Croizette Pelisse Fichu.
 „ 142.—Lawn Tennis Tunique, (Pinafore style).

SEPTEMBER, 1879.

- No. 152.—The Clothilde Mantilla.
 „ 152A.—Dress with corset a gilet.
 „ 153.—The Ferronays Costume. Corset, Upper skirt and bouffant.
 „ 154.—The Rumbouillet Costume. Cuirasse Corset, draped upper skirt and bouffant.
 „ 155.—The Torquay Costume. Corset a gilet, Sash, bouffant, and t-blier.
 „ 156.—The Dudley Visite.
 „ 156A.—Dress; corset, tablier, and bouffant.
 „ 157.—The Brighton Visiting Costume, Corset a basques, plastron and upper skirt.
 „ 158.—The Castlereagh Toilette. Corset, tunique, and back and front drapery.
 „ 159.—Princesse Dress with long full train.
 „ 160.—The Ormonde Costume Corset and Train skirt with folds at sides.
 „ 167.—Mourning Visite Mantle.
 „ 168.—Mourning Paletot, double-breasted.
 „ 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pleats in the body.

OCTOBER, 1879.

- „ 170.—The Clarissa Morning Costume. Basquine a Gillet with waistbelt, and upper skirt.
 „ 171.—Home Toilette, Corset, skirt, and train.
 „ 172.—The Maria Christina Visiting Costume, Corset, draped panier and skirt.
 „ 173.—The Blenheim Indoor Toilette. Corset, draped panier, tablier and tunique.
 „ 174.—The Baden Costume. Corset, long plastron, drapery, side pleats and back bouffant.
 „ 175.—The Alice Visite.
 „ 176.—Polonaise and skirt for a child 5 of years old.
 „ 177.—The Constance Costume. Corset, panier, and back bouffant.
 „ 178.—Galway Dinner Dress. Corset, skirt, & train.
 „ 179.—The Genevieve Toilette. Jacket body, double paniers, and upper pleats.
 „ 180.—Talbot Costume. Corset upper & under skirts.
 „ 181.—The Powys Costume. Corset and tunique.
 „ 182.—The Adela Casaque.
 „ 182A.—Corset a basques, and tunique.
 „ 183.—The Hilda Paletot.
 „ 184.—Widow's Mourning Dress. Corset and open tunique.
 „ 185.—The Evelyn Visite.
 „ 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
 „ 187.—New Parisian Dressing Gown, Princesse style.

NOVEMBER, 1879.

- „ 188.—The Ernestine Promenade Costume. Corset Cuirasse, upper skirt and bouffant.
 „ 189.—Princesse Dress for a child of 4.
 „ 190.—The Gertrude Visiting Costume, Corset and overskirt.
 „ 191.—The Mabella Costume. Corset, Tunique, and under-skirt with moderate train.
 „ 192.—The St. Alban's Promenade Costume. Corset, Paniers, and bouffant.
 „ 193.—The Scarsdale Visiting Costume. Corset, double panier, and train.
 „ 194.—The Petre Costume. Corset a gilet, Tunique and bouffant.
 „ 195.—The Winchelsea Promenade Toilette. Pointed corset, panier, and tunique.
 „ 196.—The Athole Costume. Basquine, double paniers, and bouffant.
 „ 197.—The Clarendon Visiting Costume. Robe Princesse, and draped echarpe.
 „ 198.—The Arabel Dinner Toilette. Tunique Princesse, and train.
 „ 199.—The Dunraven Ball Toilette. Corset with pointed basque and square opening, draped panier and tunique.
 „ 200.—The Millicent Dinner Dress. Open corset draped at sides, and draped tunique.

DECEMBER, 1879.

PLATE 1.

- „ 215.—The Louise Tunique, with silet.
 „ 216.—The Benvue Costume. Pointed Corset and draped Tunique.
 „ 217.—The Leicester Costume.

December, (continued).

PLATE 2.

- „ 218.—The Marie Christina Visite Mantle.
 „ 219.—The Andrayss Costume. Corset, draped, and bouffant.
 „ 220.—The Kathleen Robe and Tunique.

PLATE 3.

- „ 221.—The Grande Duchesse Costume. Omahabit, and upper skirt.
 „ 222.—The Alexandra Costume. Upper and lower skirts. The Redingote Corset is given in each with this number.
 „ 223.—The Luchesi Costume. Corset a gilet, and upper skirt.

PLATE 4.

- „ 224.—Ball Dress for a Girl of 12 or 13. French Polonaise, with square opening at back.
 „ 225.—Dinner Dress. Tunique with square opening, and train.
 „ 226.—Ball Dress. Corset princesse, and train.
 „ 227.—Ball Dress for a Little Girl of 4 or 5 years with this Number.

PLATE 5.

- „ 228.—Half-Morning Costume. Basquine a gilet, and open tunique.

PLATE 7.

- „ 229.—Single-breasted Ulster. New and improved style, with one, two, or three caps.
 „ 229A.—Ditto ditto for a girl of 12 to 15.
 „ 229B.—Ditto ditto for a little girl of 5 to 10 years.
 „ 229C.—Ditto ditto for a little girl of 5 or 6 years.
 „ 230.—New Tight-fitting Sleeve. 34.
 „ 231.—Tight-fitting sleeve, with puff at elbow. 34.
 „ 232.—Full Sleeve, with three puffs and cuff. 34.
 „ 233.—Shoulder Cape for Winter wear. 34.
 „ 234.—Gentleman's Smoking Cap. Round shape. 34.
 „ 234A.—Gentleman's Smoking Cap. Turban shape. 34.
 „ 235.—Gentleman's Flannel Vest. Chest measure 34 inches.
 „ 236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches.
 „ 237.—Gentleman's Dress Shirt. With shawl shaped front, and yoke piece at back of neck. Chest 37 inches.
 „ 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
 „ 239.—Circular Cloak, or Rotonde, with round hood.
 „ 239A.—Circular Cloak, or Rotonde, with pointed hood.


NEW MANTLES, PALETOTS, PELISSES, FOR AUTUMN & WINTER, 1879-80.

- „ 201.—The Madeline Casaque, fur trimmed.
 „ 202.—The Pauline Casaque, for velvet and lace.
 „ 203.—The Alathes Paletot, single-breasted for shawl collar.
 „ 204.—The Marion Paletot, double-breasted for shawl collar.
 „ 205.—The Patricia Visite, cloth and fringe.
 „ 206.—The Margaret Mantle.
 „ 207.—The Barbara Visite, double-breasted.
 „ 208.—The Joceline Visite.
 „ 209.—The Adeline Pelisse, long skirt & wide sleeves.
 „ 210.—The Philippa Manteau Visite.
 „ 211.—Close-fitting, double-breasted Ulster, with belt.
 „ 211A.—Same style of Ulster, but single-breasted.
 „ 212.—The Dorothea Pelisse, long skirt and cape, breasted with coat sleeve.
 „ 212A.—Pointed Hood for Ulster or Mantle. 34.
 „ 212B.—Round Hood for do. do. 34.
 „ 212C.—Cape Hood for do. do. laying quite flat on shoulders. 34.

UNDERSKIRTS.

- Suited for the above-named Ladies' Costumes.
 No. 1.—Marquise Trained Skirt, for Evening Dress.
 „ 2.—Duchesse Train Skirt, (new square style).
 „ 3.—Dress Skirt of walking length.
 „ 138.—Dress Skirt with medium Train.
 „ 139.—Dress Skirt with long Train.

* * * This list is added to every month; for particulars which see succeeding numbers of the Magazine.
 * * * Patterns are withdrawn from this list as they go out of fashion.

 For French Underlinen, Standard Body Patterns, and Juvenile Costumes, see other side.

* * * These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.
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THE
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THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, SOCIETY, THE OPERA, AND THE THEATRES.

No. 672.

DECEMBER. 1879.

VOL. 56.

Observations

ON LONDON AND PARISIAN FASHIONS

A stranger arriving in Paris, after an absence of nine or ten years, would be apt to exclaim: "I see nothing new, and very little improvement; I see very few Ladies and Gentlemen of the *"Ancienne Noblesse"* in the Promenades, it is the same at the Opera, Theatres, and Concerts, and everyone is dressed with very little regard to taste. I used to see a good sprinkling of English Ladies and Gentlemen; this time I have met with very few groups of a race that is so easily recognised: is it that the higher classes have ceased to visit Paris, and is this the cause that I see so little that is new, and note so very little improvement? It appears now that the great demand is for cheapness, not for the elegant or beautiful; Hats and Bonnets are seen at a few francs each, Dresses and Mantles at astonishingly low prices."

The stranger, however, must not deceive himself; things have not stood still; there have been certain improvements in Fashions always going on, but only amongst a very few. Compare the present Dress of real Ladies and Gentlemen with what it was ten years ago, there is now more simplicity and more modesty. The class whose Toilettes are generally represented in our Magazine, have no extravagance or eccentricity, we see nothing that calls to mind any decline in taste or elegance.

We have gone into this subject more fully than we intended, but it gives an explanation of the state of things in Paris. We will now point out the progress that has been made, even since last month. Dresses are more simple and elegant, colors are richer, the brocades are a combination of the Indian and Persian styles; there are no strong contrasts, all is in harmony, and of the quietest taste.

The brocades are seldom used except for trimming, but for the carriage we have seen some very elegant paletots made of it; some Dinner Dresses have also been made of this

material, but the high price per yard prevents them being much worn. There are, however, some imitations just brought out, that look remarkably well.

We stated in our last month's number all the great changes that have taken place this season, so need not repeat them here. Evening Costume is more simple and elegant than that worn last winter. The newest styles are given in our fourth plate.

We still continue to supply our New Subscribers, for 3d., post free, with the plate of Juvenile Costumes for Autumn and Winter, that appeared in our September Number; the Plates of Ladies' Paletots, Mantles, Ulsters, &c., that appeared in November, may also be had, post free, at the same price.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

Many of your contemporaries are now saying that "Fashion is whatever you like!—Wear long dresses, short dresses, full dresses, narrow dresses, &c.; you will be quite in the height of Fashion, for everything is now worn."

Despite the positiveness of these assertions, let me tell you they are quite in error. Of course, in the streets, you see everything being worn according to the taste of the wearer; but is that to be considered Fashion? No, certainly not; Fashion is not whatever you like. There is a certain current, a certain progression, only perceptible to the educated and those who are experienced in the subject. For instance, two years ago, all things had a tendency towards the showy and loud; now, everything tends towards the Oriental styles and quiet taste; happy are we to see the shops exhibiting as their latest styles and newest colors, all these soft materials and most tasty designs, which have lately been so rarely seen. The delicate greens, purples, yellows, blues, for years past only to be seen in paintings, are now shown to us as the fashionable colors. Our best Modistes and Dressmakers, even those who have started the strong contrasts, are now quite shocked at any lady asking for those showy silks and brocades; all is softness and harmony in color and design. Of course, I speak to you, my dear, of the taste of Ladies of the higher classes.

There are many new ideas I wish to give you concerning indispensable accessories to the toilette, which you can make yourself, and which give a certain finish to the costume; and which will give you ample scope to display your good taste.

I will first speak of muffs, and try to give you a clear description, so as to ensure certain success. This year, more than ever, muffs made of silk,

satin, and velvet are in high vogue: they are usually made of satin to match the costume in color; they generally measure 13 inches when finished, they are made up all gathered, leaving at each side a heading 2 inches wide; under this head is sewn a flounce of white, black, or gold lace; a ribbon is put through the muff, and joined on the top in a handsome long double bow, in which nestles a humming-bird, a gold beetle, or a rich flower made of plush. The muff can be lined with fur, plush, down, or satin. 27 inches of satin is ample to make it, with 3 yds. ribbon 2 inches wide, and $1\frac{1}{2}$ lace 4 inches in width.

Some very pretty *gilets* and *parures*, for the theatre and dinner, are made of satin of the color called "*bleu-tune*," trimmed with lace; a few bows of the same shade are pinned here and there on the dress. If you have any Honiton lace collars made for open dresses, I advise you to fasten them down on a band of bright colored chenille, edged on the other side by *crêpe lisse*. You can terminate your *parure* by three loops of the same colored ribbon, in which you should place flowers like those that are worn in your hair, and the most simple toilette will immediately look dressy.

CONTESSE DE B—.

THE FULL-SIZED PATTERNS.

THE CORSAGE REDINGOTE. (222).

Our first pattern is the CORSAGE REDINGOTE belonging to the Alexandra Costume, No. 222 on plate 3.

The pattern consists of six pieces viz:—Front, sidepiece, back, skirt, sleeve, and *revers* (with its collar), which last is sewn on flat to the neck seam of back and front. The fishes taken out in the front to define the figure are indicated by pricking, and the places in the waist seam that these fishes occupy, are marked on the waist seam of the skirt by two short pricked lines, also at the waist seam. The shape of the underside of sleeve is marked by pricking.

LITTLE GIRL'S BALL DRESS. (227).

The second full-sized pattern is a Little Girl's Ball Dress (227), as represented on fig. 4 of plate 4. This pattern consists of back, sidepiece, front, and sleeve. It is for a little girl of 4 or 5 years old; chest measure 21 inches.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casagues, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

N.B. Shilling Stamps cannot be received in payment for patterns.

The number in brackets, preceeding the description of each figure, is the number of the Costume in our list of full-sized patterns.

* * * The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(215).—The Louise Promenade Toilette of grey Cachemire, trimmed with brocade. The *gilet* and cuffs are of brocade. The tunic and body are cut in one piece, and then the tunic is caught up at the bottom of the *gilet*. It can also be made in this wise: the body is cut separately, the tunic is first fastened all round the *plissé* of skirt, forms

three folds, and is then carried up to the *gilet*. The rest is turned back, and falls *en tunique* over the skirt. When the material of the dress looks equally well on both sides, this arrangement makes a toilette of two shades of color; the *gilet* and cuffs can be made to correspond. Will take 6 yds. 47 inch cachemire; $\frac{3}{4}$ yd. brocade; 12 buttons.

Fig. 2.—(216).—The Beauvan Visiting Costume of blue poplin, trimmed with a material called *tissu façonné* of an Indian shawl pattern. These tissues are very fashionable, but only for trimming. Dresses are generally made of plain material such as cheviot, *cachemire d'Ecosse*, and cachemire of all colors and makes, always trimmed with Indian or Turkish materials, which are of double width and rather expensive, ranging from 20 to 50 francs a yard. The ordinary imitation costs about a quarter of this price. Quantities required: 14 yds. poplin; 1 yd. of 47 inch trimming; 4 yds. of fringe.

Fig. 3.—(217).—The Leicester Promenade Costume of chocolate brown cheviot, trimmed with fancy cheviot. The front, cuffs, collar, and two bands at back, are of fancy cheviot, enlivened by blue bows. Our engravings and back views represent so faithfully these simple and elegant costumes, that further remarks seem unnecessary. Will require 6 yds. 7 inch cheviot; 1 yd. fancy cheviot; 12 buttons; 3 yds. ribbon.

PLATE THE SECOND.

Fig. 1.—(218).—The Marie-Christina, a warm Visite mantle of the latest fashion, made of beaver cloth trimmed with fur: it is lined with quilted satin. The sleeves are only fastened to the cloak under the trimming round the back, so as to be very warm and easy. It can be trimmed with otter, skunk, beaver, or Eagle's down. Quantities required: $4\frac{1}{2}$ yds. cloth 54 inches wide; $8\frac{1}{2}$ yds. fur.

Fig. 2.—(219).—The Andrassy Promenade Toilette of prune-colored *vigogne*, trimmed with brocade. The upper skirt is trimmed by *revers* imitating a coat; the back is cut in one piece to form the train. The front is looped up over a *plissé* petticoat. Will take 11 yds. 25 inch *vigogne*; $1\frac{1}{2}$ yds. 22 inch brocade.

Fig. 3.—(220).—The Kathleen Visiting Costume of green *cachemire des Indes*, trimmed with dark-shaded plush (all colors of green are now very fashionable, from the lightest to the darkest shades). The body forms elegant draperies on the hips, which are trimmed like the back of body by a band of plush. The back is twice looped up by bows of the same color as those on the front. A *fichu* of *point d'esprit* finishes the toilette. Quantities required: $6\frac{1}{2}$ yds. of 47 inch cachemire; 2 yds. 23 inch plush.

PLATE THE THIRD.

Fig. 1.—(221).—The Grande Duchesse Out-

door Costume of dark green cloth trimmed with satin, and olive shaped buttons with button-holes made of satin pipings. The tunique, or "*habit*," is cut away in front so as to show the under-skirt, and is caught behind under the *pouff*, which then forms a few folds that fall on the skirt; these folds are fastened at sides to the front by a lacing of *cordeliere*. The front of skirt is of satin *bouillonné*, edged by olive-shaped buttons with holes. The skirt is edged by a flounce of cloth and a *plissé* of satin. Quantities required: 7 yds. cloth 47 inches wide; 2½ yds. satin; 14 dozen buttons.

Fig. 2.—(222).—The Alexandra Promenade Costume of violet *cachemire français*, trimmed with *velours frappé* of a lighter shade. The jacket is made round and trimmed by *velours frappé* on the *revers* and cuffs, and has a deep straight band of the *velours* joined on; the upper skirt is trimmed to correspond, and is *plissé* in the middle of front by a gathered ribbon, and is caught up at sides, and *bouffant* behind. It will require 13 yds. 25 inch *cachemire*, 3 yds. *velours frappé*; and 12 buttons.

We give the full-sized pattern of this *Corsage à basques*.

Fig. 3.—(223).—The Luchesi Promenade Costume of dark brown *choudas*, trimmed with light brocade. The jacket is slightly pointed, and opened in front on a *gilet*. The overskirt is gathered in the middle of front, and elegantly draped behind, on a *plissé* under-skirt. Will take 6½ yds. *choudas*; ¼ yds. brocade.

PLATE THE FOURTH.

Fig. 1.—(224).—Edith's Ball Toilette of light straw-colored silk and *mousseline de laine*. The polonaise is cut square back and front, looped up on each side by bows, and edged all round with lace. The under-skirt is made of silk. Will require 6½ yds. silk 22 inches wide; 2½ yds. 47 inch *mousseline de laine*; 12 buttons; 4½ yds. lace; 2½ yds. ribbon.

Fig. 2.—(225).—Dinner Dress of *bleu de Nil* and white China *crêpe*. The tunic opens on a white *crêpe* *plastron*, then falls slightly back in four deep folds, and is then prolonged to form the train, which is edged with four flounces. The front of skirt is made of *crêpe bouillonné*, which, graduating in width, meets the three flounces that trim the skirt. Quantities required: 18 yds. silk; 2 yds. *crêpe*.

Fig. 3.—(226).—Ball Toilette of pink silk trimmed with lace. The body is cut low, trimmed by folds of silk and lace. Two draperies trim the hips, meet behind, and fall over the train. The front is *bouillonné*, edged by lace and a *plissé* flounce. Will take 16 yds. silk; 10 yds. wide lace; 10 yds. narrow lace.

Fig. 4.—(227).—Little Esther's Ball Dress. For a children's ball nothing is so well suited for the little folks as a simple and easy toilette

in which they can feel quite at their ease. This costume fulfils these requirements perfectly well, and it can easily be made at home. Any materials will suit: here it is made of white *mousseline de laine*, trimmed with *cerise* satin. It will require 1½ yds. 47 inch *mousseline*; 2 yds. satin; 12 buttons; 3 yds. lace.

We give the pattern full-sized for a child of 4 or 5.

PLATE THE FIFTH.

No. 1.—BONNET of black velvet, having near the edge of brim a narrow gold-colored beading. The bonnet is trimmed by a broad band of silk, brocaded in various colors, and the back is ornamented by leaves similarly edged by the gold-colored beading; at right side is a large puff of blue silk, with gold-colored spots, and in front are two light brown ostrich feathers: from beneath the back start lappets of the blue and gold-colored silk which are united at front by a knot.

No. 2.—BONNET of grey beaver, having the inside of front trimmed by scarlet berries and leaves; the right side of crown is trimmed by a draped band of plaid silk, which starts from a knot and brooch in front, and is terminated at back by a small bunch of scarlet flowers. At left side are two ostrich feathers of different shades of brown.

No. 3.—Brown Beaver HAT, with high crown; the left side of brim is turned up, and at this side of crown is a large group of dark brown ostrich feathers, accompanied by brown and yellow wings tipped with red: a larger feather falls at the back, and at the front of crown is a twisted gold cord and tassels.

No. 4.—HAT of cream-colored beaver, having the front and sides of brim turned up; starting from a large puff of cream-colored silk at left side (near the back), a long rose-colored ostrich feather is carried across the front, and along the right side of the hat, and falls at the back; near the top of crown in front are two cream-colored wings. Strings of rose-colored ribbon.

No. 5.—(228).—HALF MOURNING Indoor Dress, of grey *cachemire de l'Inde*, trimmed with black silk. The Jacket is opened in front on a *gilet*; the front of skirt is *bouillonné*; the overskirt, which starts from the back, meets in front under a bow, and ends with *revers*. It forms a *pouff* behind, and falls square on the train. Quantities required: 7 yds. 47 inch *cachemire*; 2 yds. silk; 12 buttons.

No. 6.—BONNET of grey beaver; having the front and sides of brim ornamented by small round *arabesques* of grey silk, edged by a white silk beading. A folded band of grey silk crosses the front, and is terminated at right side by a group of dark red berries, with a large puff of silk starting from a buckle, and at left side by a similar group of berries, accompanied by a grey ostrich feather, which falls at the back: at each side (surmounting the berries) are some pointed leaves, and the strings are of grey ribbon.

No. 7.—BONNET of light brown beaver; the inside of front is trimmed by a chain of bows of dark brown silk: at left side is a large puff of the silk starting from a group of scarlet flowers and foliage placed at the top, and continuing along the right side, which is also trimmed by a shaded cock's feather; at back is a small group of the scarlet flowers.

No. 8.—HAT of grey felt; the brim is turned up at front and at right side, and the inside is ornamented by a narrow white beading, and by an embroidered leaf in shaded grey and white; the right side is trimmed by a long grey ostrich feather, and at back of crown is a group of bows of dark blue ribbon, fixed by a mother-of-pearl buckle.

FATAL EVIDENCE.

BY G. EWART FLEMING.

CHAPTER VI.

ERIC LEARNS THE WORST.

Worn out by conflicting emotions, Ellen begged permission to go to her room when Eric's voice was heard in the hall. She felt too utterly prostrated to be present while the terrible back pages of her history were unfolded to him, as they must be of necessity, while Miss Winifred asked for his counsel on the necessary steps to be taken, for enabling Ellen to give her fatal evidence against the man who called himself Sidney Lawrie.

She met Eric Grant in the hall, and, had her own agitation been less, she would have remarked the paleness of his cheek, and the unusual depression of his manner. But the painful memories of the past, awakened by the dreadful incident of the present time, blinded her usually strong observation, and with a hasty "good-morning" she ascended the broad oak staircase while Eric Grant entered the parlour.

Miss Winifred's calmer gaze saw at once the agitation which Ellen's pre-occupied mind had failed to perceive, and before he could frame a greeting, she said:

"Eric, you are in trouble. What is it?"

The kind words, the kinder tone, unnerved Eric Grant, and without replying, he sat down by the table, and laid his face upon his folded arms.

Miss Winifred came near, and putting her hand affectionately on his head, caressed the clustering hair, and waited in silence till Eric should show his own trouble, or ask about the matter on which she had summoned him.

A few minutes passed, and the young man was still silent, so Miss Grant said gently:

"Eric, my boy, tell me what troubles you so. Tell me if I can help you, for I want your help too."

He looked up with his emotion conquered.

"Cousin Winifred, before I ask what I can do for you, I must tell you that heavy trouble and disgrace has fallen on us—that is, on my poor mother and me."

"Disgrace, Eric!"

Eric Grant took a newspaper from his pocket, and pointed to a certain paragraph.

Miss Winifred needed not to read it again. Its counterpart was in her own copy of the paper which lay yet on the carpet, where she had cast it when Ellen Sands fell down insen-

sible. She turned very pale, and said in an awe-struck whisper:

"Oh, Eric! is this man—this Lawrie—is he—?"

"Yes," was the sad answer; "Sidney Lawrie is Sidney Rossiter, the unworthy son of a too-fond mother."

"Are you sure, Eric?"

"Certain," he replied. "I know that he has borne that name for some years, for I have supplied him with money. Last July he told me he was in danger of his life, and asked for fifty pound to leave the country. I know now why he needed the money."

"But there may be some mistake."

"Ah, no! read the description which follows the account of his arrest. '*Tall, fair complexion, with brown eyes and hair, a front tooth missing, walks slightly lame.*' Without doubt it is Sidney, my brother, the elder son of my dear mother."

"Oh, Eric!" said Miss Winifred, "your poor mother, it will kill her."

"No," said Eric with a sad smile, "it will not kill her, cousin. I do not fear *that*."

Then in a few words, the fear which had tugged and gnawed at his heart so long was told. He did not fear for his mother's life, but for her reason.

"We must keep it from her, if possible," said Eric. "She does not often see a newspaper, but the murder was a notorious one; the progress of the trial will be watched, and may be discussed in her hearing."

As Eric Grant spoke, the facts of the case, the real truth in all its bearings on her own life and the lives of those she loved, smote the sensible mind of Winifred Grant with a stunning blow.

Here was the lad Eric, whom she had loved from his cradle,—misery and disgrace must come to him and his,—his own mother's son must die a shameful death, brought to that end by the fatal evidence of John Sands' daughter, the girl whom she had rescued from poverty, and who was to have been a daughter to her old age.

The equally-balanced mind of this just woman seemed to totter for a moment beneath the accumulated horrors of the situation, and she sat down by her young cousin, at the table, and in utter desolation of spirit lifted up her voice and wept.

Then Eric played the consoler. Gradually Miss Winifred recovered her self-possession, and told her story.

Then was dealt to Eric Grant the most cruel

blow which Fate had yet given him, for, hearing that sad tragic story, he knew that between him and Ellen Sands—between him and his coveted happiness—the barrier of a brother's blood (however lawfully shed) must lie for ever and ever!

It was a cruel blow. It seemed to Eric that Fate could have nothing harder in store for him, though he were exposed to her buffets for a longer period than man's limit of threescore years and ten.

He was so young, life was so new to him; he had not yet spent that most royal patrimony of youth, the capacity for enjoyment, and, moreover, Ellen Sands was his first love.

Yes, Fate was hard on Eric Grant. It may seem a light thing to you, my reader of mature age, on whose heart in youth the floods having risen, raged and subsided, and from whose calm haven of conquered trouble the woes of another soul seem trivial; but this was a bitter thing which had happened to the young lawyer.

The blow smote him with double force, too, falling as it did after the months of anxiety and self-sacrifice through which he had passed.

It had come

In the rearward of a conquered woe,
thus giving

A windy night a rainy morrow!

Eric lifted a white face to the compassionate gaze of his cousin. His grief found no outlet in eloquent speech.

"This is the worst of all, Cousin Winifred," he said with simple pathos.

"I know it," she replied. "I know it, my boy. My heart bleeds for you, but what can we do? Ellen must do her duty."

"Yes," said Eric Grant firmly. "Ellen must do her duty. But, cousin,"—and he hesitated,—*"you know I never could be hard on Ellen. I love her too deeply, too dearly—*but if she had spoken at the time of the murder, we might have been spared some sorrow."

It was the one selfish impulse of Eric's heart which spoke in these words. They meant that if Ellen had told the truth at Meadow-ledge, the course of her life would have been different; in all probability she would never have come to The Nutteries, and thus he would not have seen the sweet, dark face which had become so fatally dear; or if he had seen it, it would have been one to dread and shun, because its owner's fatal evidence made forfeit Sidney's life.

"I do not blame her," he said again, but his

heart was hot within him as he spoke; he was but human, and that young heart shrank from the new burden of pain.

"But I do," said Miss Winifred gravely. "I blame her deeply for concealing the truth when it should have been spoken. There must be some weaker strain in her blood than came by her father's side, for, reprobate as he was, John Sands was no coward, he feared neither to speak nor hear the truth. But, Eric, this is no time to express blame, whatever we may feel. We must help her, we must strengthen that sorrowing heart, support that new-born resolution. Justice must be done, but let it be undertaken in the spirit of love. If you have a spark of affection for my poor Ellen, be manly enough to feel thankful that though she has erred, God has not suffered the consequences of her fault to find her out among strangers. She cannot be your wife, Eric,—Nature would not sanction a union between you and the girl who has your brother's life in her hand,—but you can be a good friend to her, a true brother in the terrible ordeal before her. Be a man, Eric; crush your own trouble, and put the shield of an unselfish love between Ellen Sands and the brunt of her sorrow in the dark days coming on so fast."

Eric Grant caught fire at the noble words of the speaker.

"I will," he said. "From this moment I put aside my own sorrow, and will try to act wisely, not for Ellen only, but for us all. Give me your help, Cousin Winifred, you are a good, true woman, and there will be times, before this trouble is lived through, when I shall be glad to lean on you, to use your calmer judgment, and profit by your wider experience. I go now to seek my poor mother, in case by evil chance she has learned the news. Then I must go to Liverpool."

"To Liverpool?"

"Yes," replied Eric, "my place is by Sidney's side, to advise and support him. My mother will be safe at home. And Ellen"—he drew a deep breath—"cousin, I will write every day to you, I will help and counsel you when you come with her,—but I cannot see her, I dare not speak to her. I have looked my last on Ellen Sands."

He dropped his face on his hands with a shuddering movement, as though some prophetic foreboding had thrilled him, and a silence ensued, which was suddenly broken by a piercing, horror-struck cry from a far-off room!

CHAPTER VII.

UNDER THE PARLOUR WINDOW.

The soft sunshine of that April morning had tempted Mrs. Grant from her usual seat by the dining-room fire, and disposed her, to the great astonishment of her household, to walk to the Wingrove High Street, and order the family dinner.

Had she left the house a quarter of an hour earlier, she would have met her son on his way to The Nutteries, and if Eric had seen her abroad that morning, the sad sequel to my story had not happened. But what is to be, will be, and by the chance contained in fifteen minutes of time, the course of two lives was irrevocably changed.

The unwonted excitement and exercise of mind, involved in performing her half-forgotten domestic duties, fatigued Mrs. Grant, and when she reached the grocer's she was glad to sink on a chair by the counter, and rest before she gave her orders. The obsequious grocer, seeing the lady's fatigue, called his wife to entertain her during the resting process, and that loquacious person was soon afloat on a sea of gossip, little of which, however, penetrated to her listener's dimmed understanding.

From local matters Mrs. Brownham wandered to topics of wider interest, and finally inquired if Mrs. Grant had seen in the paper the arrest of a man for the Medowledge murder.

Mrs. Grant had not.

"Oh, yes!" Mrs. Brownham affirmed, "a man named Sidney Lawrie was apprehended for the crime yesterday at Liverpool."

Much more Mrs. Brownham affirmed, interlarding the narrative proper with many lucid commentaries of her own, and paying little heed to the fact that she received very brief answers from Mrs. Grant, who did not seem at all interested.

But when the lady rose to go, she made a remark which showed that she had paid some attention to the story.

"Did you say that important evidence of his guilt would be forthcoming?"

"Yes," returned the grocer's lady. "And Brownham thinks that— But," seeing Mrs. Grant rise, "what orders shall I book, madam?"

"Orders," said Mrs. Grant with a vacant look, "I do not require anything, thank you. Good-morning," and with a stately step she walked out of the shop.

Mrs. Brownham looked eagerly after her,

and remarked to her good man, who returned to his post at that moment:

"I'm sure there's something queer about Mrs. Grant. Didn't her mother, or somebody, die mad, Brownham?"

"Mother and brother too," snapped Mr. Brownham, who resented the fact that his wife's time was wasted, and no purchase made. "But that's no business of ours, Sally, and you'd better go into the house."

Thus rebuked, Mrs. Brownham retired to the recesses of her kitchen, where she confided to her long-suffering maid-of-all-work her own sage opinions concerning the mental health of "Mrs. Grant, the lawyer's lady."

Meanwhile Mrs. Grant made her way to the offices of Bassett and Grant, and inquired for Mr. Eric. Mr. Eric was gone to The Nutteries, having been sent for in haste by Miss Grant. Mr. Grant, senior, was at this time absent from Wingrove on legal business with a noble client.

Mrs. Grant returned to her home, and desired the coachman to bring round the pony-carriage, and drive her to The Nutteries. While he was obeying her orders, she replaced the bonnet and shawl she was wearing by others of black, and when the carriage came round, the housemaid assisted her into the little vehicle, and watched her departure.

This girl was asked afterwards if she had seen anything alarming in Mrs. Grant's manner on this occasion, but she could only testify to a peculiar feeling which she had herself experienced at seeing her mistress drive away, with a set, steady face, and looking straight before her, "as if," said the girl, "something we could not see was beckoning her on."

The drive to The Nutteries was a short one, the route lying along a pleasant high road, diverging at length into a long, grassy lane, where the hedgerows were bursting into spring beauty and bloom. At the end of the lane was a gate, opening on a path which led through the home-meadow and hazel-copse into the garden close to the house. When the gate was reached, Mrs. Grant stopped the man and said:

"I will get out here, and walk on. You need not wait, Mr. Eric will bring me home."

The man remembered afterwards that these were the only words she had spoken since leaving Wingrove, a surprising circumstance, as she was usually the most chatty of mortals.

As he drove slowly back along the green lane, he turned to look after his mistress. She had reached the stile in the hedge which parted

the home-meadow and nut-wood, and was standing motionless, her eyes turned towards the budding hazel-boughs.

Was she searching through the mazes of her troubled memory for those far-off days when Sidney Rossiter's brown eyes and flaxen curls had gleamed beside the darker charms of his brother Eric among the green nut-bushes?

Who shall say?

The man watched her with a vague uneasiness, till she crossed the stile and was lost to his view, then he drove slowly and thoughtfully back to Wingrove.

"Missis do get queer," he said to himself, and, like the housemaid, was conscious of an "eeriness" in the turn of his thoughts when they rested upon his mistress.

Meanwhile she went on, through the wood, past the yew arbour, and down the grassy garden walk, whereon her footsteps made no sound, and so reached the plot of mignonette which grew under the parlour window.

That window had been opened when Ellen fainted, but the blinds were down to exclude the sunshine. Mrs. Grant, hearing voices, paused, listened for a moment, then, with a silent, stealthy movement, knelt down on the fragrant mignonette—and listened again.

Aye, listened as mothers listen to the tale of a child's danger,—listened with the cunning of incipient madness, added to the craft of mother's love, and so listening, heard what we know, and what Miss Winifred was telling Eric,—that Ellen Sands must obey the law of her country, and give her fatal evidence against Sidney Lawrie, or Rossiter, for the murder of Ralph Hutchinson.

She heard, moreover, that Ellen was not there, but in her own room, fearful of meeting the brother of the man whose life she held in her hand.

The earnest talk between the consins continued, but either Mrs. Grant was weary, or had heard enough, for she presently rose, and gliding noiselessly along the swarded path, went from the garden to the grass plot in front of the house. The hall-door stood open, and she stepped softly in. The parlour door was shut, and she went into the kitchen, where the table was laid for the simple early dinner. The room was quite empty. The maids were, in fact, gossiping with the waggoner in the yard at the back of the house, with ears alert enough for the tones of their mistress's voice, or Ellen's song, to warn them, but too much engaged for any slighter sound to touch their rustic ears.

Thus it was that no human eye saw the unhappy woman's stealthy glance turn to a savage glare, none marked the hasty movement by which a long glittering knife from the table was secreted among the dark flowing drapery, nor watched the lean, lithe figure in black garments glide up the wide old staircase, hugging the knife with maniac glee!

Thus cruel Fate allowed Ellen Sands' best friends to be discussing how most easily she might do her stern duty, while her young life lay at the mercy of one from whose brain the long-weakened empire of human reason had for ever fled!

* * * * *

A shrill cry rang out through the clear April air,—a bitter, terrified, despairing cry, followed by the sound of a struggle and a heavy fall. In hot haste Miss Winifred and Eric Grant rushed to Ellen's room, from whence the sounds proceeded.

Too late! too late!

On the floor—dragged from the bed on which she had been lying half-stupefied with grief—was Ellen Sands, blood flowing from a gash in her neck, the life ebbing from her, and, standing over that prostrate figure, with awful face and uplifted knife, as if in the act to strike another blow, stood Eric's mother, rending the air with the senseless imprecations of insanity.

CHAPTER VIII.

AFTERWARDS.

Tidings of Ellen's death, the most dreadful particulars of which were mercifully suppressed, in due time reached Sidney Rossiter, confined in the gaol at Medowledge.

Remorse, exile, fear, and dissipation had done their worst on this wretched man, and the trial, for which Ellen's fatal evidence would have been so necessary, never took place, for Sidney Rossiter died in prison.

His unhappy mother never recovered her reason, and shortly after the inquest on the murdered girl, she died in an asylum.

These dreadful occurrences weakened Miss Winifred's hold on life, and though she lived to a green old age, the good savour of existence was gone, and the old house, which for a brief time had been brightened by the song and sunshine of Ellen's youthful presence, grew dull and distasteful to her.

She clung to Eric Grant, and was never so content as when he came to The Nutteries for a long chat. In summer twilights, and winter freshness, the name of Ellen passed solemnly

from lip to lip, and if Miss Winifred ever felt less deeply that deadly loss, it was when Eric joined with hers, his grief for that sweet, lost girl.

* * * * *

And Eric Grant? He

Loved one maiden only,

and he claved to her memory.

He was a good man and true, a dutiful son, a clever lawyer, a public-spirited townsman; but no wife sat at his board and graced his home; no child's voice gladdened the old rooms where he and Sidney Rossiter had played their childish games of old. His life was sacred to duty, and *one* undying memory, but that life, when it ended, ebbed out of an empty, broken heart!

* * *

My reader, let me ask you a question:

How much of this evil would have been averted if Ellen Sands had done her duty, as a true, fearless woman, on that night when Sidney Rossiter stabbed Ralph Hutchinson in the lane at Medowledge?

THE END.

A CHRISTMAS MESSAGE.

"Peace on earth, and good-will toward men."

—HOLY WRIT.

I.

Good-will to men! bright angels told the story,
While simple shepherds on the lonely plain,
Listened and looked, affrighted at the glory
That shone and glittered round the heavenly train.

II.

Good-will to men! the Christmas bells are ringing
The old sweet story to the world to-day:
"Good-will to men," we echo in our singing,
"Peace and good-will" we murmur as we pray.

III.

Good-will to men! my sisters and my brothers,
Let us make answer to the angels' song:
Join each his heart in good-will to another's,
Join hand in hand to fight against the wrong.

IV.

Join soul to soul in strong supreme endeavour,
Blend will with will for noble work and true;
So shall the song by angels sung, for ever
Rise through earth's dark to heaven's ethereal blue.

V.

Good-will to men! good-will to conquer passion,
Good-will to woo sweet peace for peace's sake:
Good-will to love in surer, purer fashion,
Good-will to bind if sorrow chance to break.

VI.

Dawn on the earth, oh! blessed Christmas Morning,
Bearing thy message to our hearts again;
Message of love, yet full of solemn warning,
"Peace upon earth, and good-will unto men."

HARRIETT STOCKALL.

* * * We have much pleasure in informing our readers that the Proprietors of this Journal have made arrangements for the production of a New Serial Story from the pen of the popular author, G. Ewart Fleming. It will be entitled

"THE COST OF HIS HERITAGE."

Our January Number will contain:—The Prologue. —The White Rose Leaves, and Chapter I.—The Little Memorandum Book.

Reviews.

BETROTHALS AND BRIDALS. London: W. Hill and Son. Thinking of the many pretty things which have been written concerning these interesting subjects in prose and verse, we are quite sure there could not be a more elegant collection of these sweet things than are contained in the little volume before us. Its varied contents bring before us all that is interesting, both in courtship and marriage, of our own and older times, and the descriptions are interspersed with charming selections from the poets. A very graphic account of the happy marriage of our beloved Victoria, Queen and Empress, occurs in its pages, and this is alone enough to recommend this charming book to English readers. Everywhere in the volume are discovered signs of a cultivated mind, and of deep research into ancient authors, and we are sure the perseverance of the writer will be rewarded by a rapid sale of the elegant little volume on "Betrothals and Bridals."

EMBROIDERY AND ART NEEDLEWORK DESIGNS. By E. M. C. London: Hatchards. This is a comprehensive little work on Embroidery, with clear directions for Art Needlework in all its branches. These instructions are accompanied by a set of ten designs, among which a mantle-piece border to be worked in bramble with blossom and fruit, and a magnificent peacock to serve as a screen, may be instanced as among the most striking and effective.

As the festive season of Christmas approaches with its family meetings and friendly gaieties, it may not be amiss for us to say a word in praise of those elegances of the toilette supplied by Messrs. Rowland and Sons. More especially would we call the attention of our fair readers to their Odonto, or Pearl Dentifrice, which having been sold for fifty years with the greatest success, may well claim a foremost place among this class of articles. It is entirely free from all hurtful elements, and is most agreeable to use, which is a great desideratum. It imparts a brilliant whiteness to the teeth, and by its healthy action upon the gums arrests decay, and gives a very pleasing fragrance to the breath. To all who desire to preserve their dental structure in its youthful beauty and usefulness, we can strongly recommend the Odonto of Messrs. Rowland and Sons.

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POEMS AND SONNETS.

BY HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

"Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All The Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

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The Court and High Life.

Her Majesty the Queen, accompanied by Princess Beatrice, and attended by the Ladies and Gentlemen of the Court, left Balmoral on the 26th Nov. for Windsor Castle. Her Majesty travelled over the usual route from Ballater to the South.

Their Royal Highnesses the Prince and Princess of Wales have entertained at Sandringham during the month a very distinguished party, including the Duke and Duchess of Edinburgh, the Duke and Duchess of Connaught, the Princess Louise (Marchioness of Lorne) the Duke of Cambridge, Prince Ferdinand of Glucksburg, Prince Louis of Battenberg, &c., &c., &c. Their Royal Highnesses gave a Grand County ball at Sandringham on Nov. 14th.

His Royal Highness the Prince of Wales has erected in the church at Sandringham, a beautiful tablet to the memory of his lamented sister, Princess Alice (Grand Duchess of Hesse-Darmstadt). It is of white marble, and is the work of Mr. J. E. Boehm, A.R.A.

Prince Leopold has left England on a visit to Darmstadt.

Her Majesty the Empress of Austria is expected in Ireland in January for two months' shooting.

The Queen of Italy is, we regret to hear, in a weak state of health. Her Majesty's physicians consider that the air of Rome is prejudicial to their illustrious patient.

The marriage of Alphonso, King of Spain, to the Archduchess Maria Christina of Austria, is fixed for the end of November.

The usual civic ceremonies attendant on the installation of the Lord Mayor took place with great splendour this year on the 10th of November. The toilettes worn at the Guildhall were very splendid, especially that of the Lady Mayoress, which was truly magnificent and incomparable in its good taste.

We regret to record the death of Henrietta, Baroness Braye, which took place on Nov. 14th at Stanford Hall, Leicestershire.

The Opera & Theatres.

* * All communications for the EDITOR to be addressed to his Office, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

HER MAJESTY'S.

The spirited manager of this favorite home of opera must be congratulated on the success which is attending his autumn campaign. Crowded houses nightly give proof of the ever-increasing love of good music in the English public. The performances have been very interesting; the favorite operas *Il Flauto Magico*, *Robert le Diable*, *Mignon*, *Carmen*, and *Oberon* have followed in rapid succession, the castes including such gifted artistes as Madame Trebelli, Mdle. Ilma di Murska, Mdle. Minnie Hank, Madame Marie Roze, and Mdle. Pappenheim.

DEURY LANE.

The production of Shakespeare's play *Henry V.* is marked by a decided success, and the acting of Mr. George Rignold as the principal character is a masterly study. He is well supported by a good company, and the piece is mounted in great artistic taste.

THE LYCEUM.

Mr. Henry Irving has added another leaf to his laurel chaplet by his rendering of Shylock in *The Merchant of Venice*. Accustomed as the public is

by long experience to Mr. Irving's original reading of famous stage characters, there was ample scope for renewed admiration at this his latest, and perhaps most masterly, conception. Miss Ellen Terry makes a charming Portia, and (by no means a minor consideration) dresses the part to perfection. The two leading characters have the advantage of assistance from a powerful company, and the effect of the entire representation is heightened by the most important aids in scenery, music, and dresses of the most approved style.

THE PRINCESS'S.

The continued success of *Drink* renders any change of programme at this favorite house unnecessary. Attention should, however, be called to the pretty little musical sketch, entitled *Locked Out*, which precedes the drama, and in which Mr. Howard Paul and Miss Letty Lind appear.

THE IMPERIAL.

The revival of *The Beaux Stratagem* at this pretty house is rewarded by the success it deserves, and Miss Litton's endeavours to support the high tone of the English stage, are worthy of the most hearty approval from the public, to whose amusement she so successfully ministers. A pretty comedieta by Mr. Claud Templar, entitled *Luck*, has been well received, and though somewhat slight, is likely to prove successful.

THE COURT.

All lovers of original comedy should be in time at this favorite house to see the curtain rise on *A Clerical Error*. We have rarely seen a piece so bright, so tender, so entirely satisfactory, both in writing and acting. It is impossible to speak too strongly in praise of Mr. Wilson Barrett, whose manly impersonation of the Vicar has touched many a heart, while the graceful acting of Miss Emery makes us pity the fine old man yet more for his disappointed love. Mr. Dacre makes a charming young lover, winning sympathy from an audience already prejudiced in favor of the uncle, while Mr. W. G. Anson is inimitable as the butler, who desires no feminine element to enter into the vicarage, and who makes so free, in a self-denying manner, with the contents of his master's cellar. *Courtship* has won golden opinions for the author and actors, and is likely to have a long run. We must congratulate Mr. Wilson Barrett on his attractive and well-chosen programme.

THE FOLLY.

Mr. Toole's able management fills this house with admiring audiences to witness the witticisms of *A Fool and His Money*, *Ici on Parle Français*, and *The Married Bachelor*.

THE STRAND.

Offenbach's celebrated opera *Madame Favart*, supplemented by *Ruth's Romance*, continues to be attractive at this house. Miss Florence St. John, as Madame Favart, has made a decided hit, both as a charming actress and most accomplished vocalist. Miss Violet Cameron also deserves great praise for her refined and elegant rendering of the part of Suzanne. The tuneful choruses are well rendered, and the whole setting of the opera, music, dresses, and acting are as lively and sparkling as possible.

THE OLYMPIC.

Marigold, the new comic opera by Messrs. Leon Vasseur and Arthur Mathison, is a genuine success. The new scenery is very striking, the costumes elegant, and the music everything which can be desired.

NEW SADLERS WELLS.

Rob Roy has given place to *The Hunchback*, in which Miss Isabel Bateman makes her first appearance at this house as Julia, delighting large audiences by her grace and tenderness in this justly-celebrated character.

At the OPERA COMIQUE, Messrs. Gilbert and Sullivan's popular opera *H.M.S. Pinafore* continues its successful voyage.

IMPORTANT NOTICE.

We beg to inform our readers that the Proprietors of this Magazine have been enabled, by the great increase in its circulation during the past twelve months, to inaugurate the commencement of its 57th volume by a

PERMANENT INCREASE IN SIZE
an increase which will greatly enhance the beauty and effect of our colored plates.

Commencing with the same Number, our letterpress pages will be printed from a new fount of type, specially cast for this Magazine by the eminent firm of Messrs. V. & J. Figgins.

We have much pleasure in calling the attention of our readers to this additional proof of the spirit and enterprise of our Proprietors, and of their determination to keep for this Journal, that high position among its contemporaries, which it has enjoyed for considerably more than half a century.

Correspondence.

**** All letters for the Editors to be addressed to their offices, 1, Kelso Place, Kensington, W.*

Correspondents who desire answers by post must enclose a stamped and addressed envelope.

EDITOR'S NOTICES.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for each pattern is five shillings and sixpence per annum, payable in advance. Ladies are requested to say what kind of patterns are most useful to them.

COUNTRY SUBSCRIBERS.

This Magazine will be posted *free* to any address, on the last day of each month, for 12s. a year, paid in advance. Single copies, post free, for 13 stamps.

SHILLING POSTAGE STAMPS.

Correspondents are respectfully informed that in consequence of recent Post Office Regulations, Shilling stamps cannot in future be accepted by us in payment. *Foreign stamps cannot be accepted.*

CARRIAGE OF MODEL BUSTS.

The carriage of the CRATE and MODEL BUST to the country by Railway costs from 1s. 6d. to 3s. according to distance.

JUVENILE COSTUMES.

We will send, post free, for 3 stamps, the large colored plate of Children's Autumn and Winter Costumes, that appeared in September last, with its reverse views, and list of patterns.

LADIES' ULSTERS, MANTLES, &c., FOR AUTUMN AND WINTER, 1879-80.

We will send post free for 3 stamps, the plates of Ladies' Ulsters, Mantles, &c., that appeared in November last, with reverse views and description.

MRS. G., writes—

"I want to tell you what great advantage I have derived from one of your Model Busts. I am very stout, and my maid, though an excellent needlewoman, had much trouble in fitting me. I quite dreaded having a dress made, there was so much trying-on that I was tired of the dress before I began to wear it. A friend recommended me to get one of your large sized busts: (you may possibly remember supplying it, one 42½ inches round the chest)

and since then I have had no more trouble with my dresses; my maid is quite charmed with it, and uses it in numberless ways, (even for underlinen) and wonders how she could ever have done without it. Both she and I recommend your Model Busts as widely as we can."

We are constantly receiving very kind and appreciative letters concerning our Model Busts. There can be no doubt that a very general want was supplied when we introduced them into England. We thank you for your kind letter.—ED. W. F.

A DRESSMAKER writes:—

"I am in a large way of business and have been an advocate for cheapness; I used to purchase all the cheap fashion-books I could find. Of late I have bought yours, and now I have yours only; I find your twelve costumes bring me more customers, and are more useful than all the others put together; yours costs one shilling, the others cost me two shillings; their patterns were useless, yours are worth more than I pay for your magazine."

We are pleased you have discovered the truth; it is our principle never to rest satisfied until we are sure our Magazine is really worth double the price we charge for it.—ED. W. F.

X. Y. Z., (Balham).—*We shall be very happy to show you our Model Busts, if you will call at 1, Kelso Place, Kensington, W., which is about 10 minutes' walk from the High Street Kensington, and the Gloucester Road Stations of the Metropolitan Railway. If driving, the best way is to enquire for Victoria Road, which is well-known to coachmen and cabmen. Kindly enclose a stamped envelope when you require an answer privately.*—ED. W. F.

ROSALIND.—*We are sure you could not give your friend a more charming Christmas present than the volume of Poems and Sonnets by Miss Harriett Stockall, which is published at 5s., by Messrs. Simpkin, Marshall & Co. This charming book has met with hearty and deserved encouragement.*—ED. W. F.

MRS. H— writes:

"I have taken your Journal for about eight years. I was left a widow with five children: I never served my time to dressmaking, but with the help of your patterns, I have been enabled to make a good living."

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"I have been a subscriber to your Journal for over six years, and have always found your patterns correct, and of very much more use than the most expensive ones, which I was obliged to get before I found out your wonderful Magazine."

MISS LOWE writes:—

"Many thanks for the Mantle Plate, it will be immensely useful in our trade. I had a customer waiting to see if the November Magazine contained a good Ulster."

MISS PAUL writes:—

"I have much pleasure in informing you that I am much pleased with all the patterns I have had from you, they are so true-fitting and always stylish."

M. A. B. writes:

"I have taken in the World of Fashion since I began dressmaking, and find it very useful."

We are glad that you find our Journal and Model Patterns so useful. We venture to recommend you to try one of our Model Busts, particulars of which will be found in our pages.—ED. W. F.

MISS G., writes:—

"We find your Magazine, Patterns, and Busts invaluable in our workroom. We were recommended to try your magazine by a customer of ours, and being desirous to please her, did so. We would not be without it now for any consideration."

Such letters as these give us the greatest satisfaction and encourage our efforts wonderfully.—ED. W. F.

Letters acknowledged with thanks from Mrs. Wilson, Miss Jeanie R., Miss H. L. P., Mrs. J. L., &c.,

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NOTICE.—ERRATUM.

HALLING, PEARCE, & STONE,

Beg to state to the readers of the **QUEEN ALMANAC**, that an error has been made in their Advertisement as to the price of the **ROYAL AXMINSTER CARPET**, which should be 5s. 9d. and NOT 6s. 9d. per yard.

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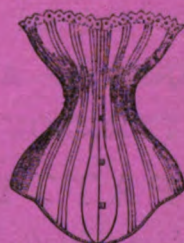
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240

241

242

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Plate 4

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243

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245

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Plate 2

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247

248

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Plate 3

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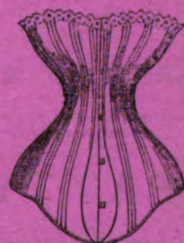
WATERLOO HOUSE, PALL MALL EAST, and COCKSPUR-STREET.

SWANBILL CORSETS

(REGISTERED).



Swanbill Corset, 14s. 6d. and 21s.
Hand Made, 25s. and 31s. 6d.



Swanbill for Stout
Figures 25s. and
31s. 6d.
Extra Deep 42s.



Swanbill for
Medium Figures
17s. 6d.



Swanbill for Tall
Figures 25s.



Swanbill Palestro Corset,
21s., 31s. 6d., and 42s.



SWANBILL

Exigezla Marque de Fabrique.

That the same make of Corset cannot be adapted to all figures—the stout and the slim, the long and the short waisted, the naturally graceful and the figures that obviously stand in need of being made so—seems so much of a truism that it would need an apology for stating it, were it not that it is claimed for the many so-called “inventions” which are now before the public.

It will naturally occur to every lady that the only sensible and simple plan, in order to be really “bien corseté,” is to visit an establishment where are to be found the outcome of the study and practical skill of the leading Corsetières, where a lady can see and have explained to her the various excellencies and advantages of different Corsets, and where, above all, they will have the experienced assistance of a Practical French Staymaker, who will advise them as to the Corset exactly adapted to their type of figure.

Descriptive Key of Forty different Corsets post free.



SWANBILL

Request the Trade Mark.

MRS. ADDLEY BOURNE,

Ladies' Outfitter, Corset, and Baby Linen Manufacturer,

37, PICCADILLY, (opposite St. James's Church) LONDON, & 79, RUE ST. LAZARE, PARIS.



240

241

242

January 1880

Plate 4

The World of Fashion

Full sized patterns numbered as above, may be had from the Editors price sixpence each.

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January 1880

The World of Fashion.

Plate 5

Full sized patterns numbered as above, may be had from the Editors price sixpence each

REVERSE VIEWS OF OUR 4 COLORED PLATES.

PLATE 1.



240.

241.

242.

PLATE 2.



243.

244.

245.

PLATE 3.



246.

247.

248.

PLATE 4.

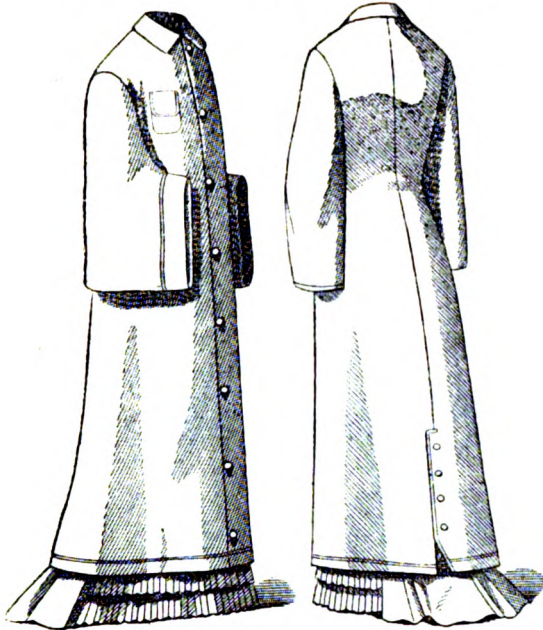


249.

250.

251.

THE OTTOLINE WATERPROOF.

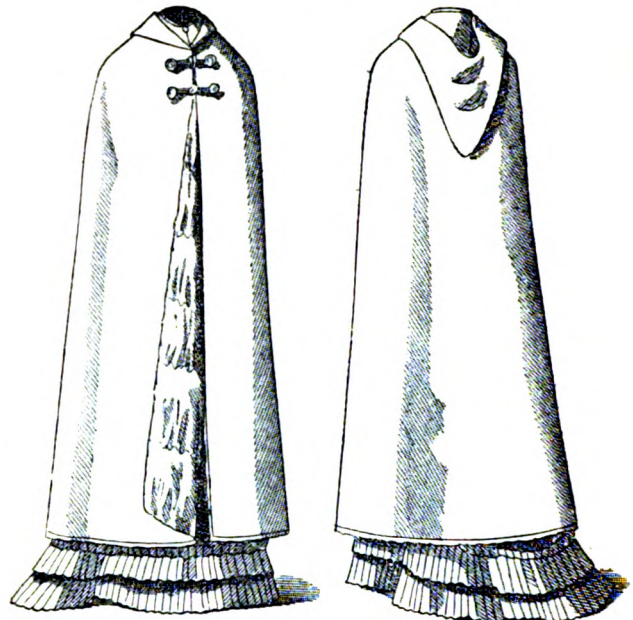


255.—FRONT.

255.—BACK.

No. 255 is a Lady's Waterproof, Single-breasted, with a new and very convenient form of sleeve. It slightly defines the figure at the back, but is of a loose style so as to be drawn easily over an outer garment. It should be made in Tweed or any light cloth waterproofed. It will take 4 yds. tweed 54 inches wide, and 12 buttons: the pattern may be had from us, price 6d. Ladies would do well to ask for "Platt's Tweed," which can always be relied on.

CIRCULAR CLOAK WITH HOOD.



239A.—FRONT.

239A.—BACK.

No. 239A is a Circular Cloak with hood, of the kind so fashionable at present. It may be made of black silk or cashmere, and lined with fur: or if a less expensive lining be desired, quilted flannel, or very thin cloth in red or blue, would be very effective; the hood in either case should be lined to match. The ornaments for closing at front may be bought in great varieties. It will take 5 yards 54 inch cashmere or cloth, and 2 brandebourgs and 2 buttons: the pattern, price 6d. may be had from us.

HALF-MOURNING COSTUME.



253 BACK.

This is the back view of the half-mourning Costume (No. 253) shown on plate 5. For full description and quantities of material required, see description of Plate 5, on our third page. Patterns may be had from us, 6d. each post free.

Devere's Model Busts, Price 26s. Each.

(Including Crate, Packing, and free delivery within 4 miles of Charing Cross, or at any London Terminus.)

We supply these Busts, for the following sizes of Chest Measures :—31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in *papier maché* from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on garments. It is mounted on a handsome polished black stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position.

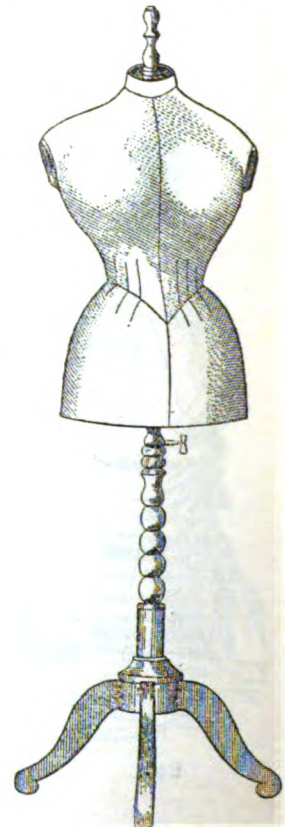
Drapers, Dressmakers, and private families find these Busts are invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

In private families, one Bust serves for all members of the family who are *not smaller* in size than the bust, but Drapers and Dressmakers should always have more than one size. We allow a discount of 5 per cent. on two Busts, 7½ per cent. on three Busts, 10 per cent. on four Busts, and 12½ per cent. on six Busts, if they are all ordered for the same person at one time.

These Busts are so arranged as to take to pieces with the greatest ease, and pack in a very small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

N. B. When ordering a Bust it is better to send an old dress body that fits well, together with the exact size round the chest. A Bust suited to the lady will then be carefully selected from our stock and forwarded with the body.

Can be obtained only from LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by *letter only*, enclosing P. O. Order for the amount, payable at Chief Office, London, E. C.



Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps or return, if found ineligible.

EDITOR'S NOTICES.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

COUNTRY AND FOREIGN SUBSCRIBERS.

This Magazine will be posted free to any address, on the last day of each month, for 12s a year, paid in advance. Single copies, post free, for 13 stamps.

SHILLING POSTAGE STAMPS.

Correspondents are respectfully informed that in consequence of recent Post Office Regulations, Shilling Stamps cannot in future be accepted by us in payment. Foreign stamps cannot be accepted.

CARRIAGE OF MODEL BUSTS.

The carriage of the CRATE and MODEL BUST to the Country by railway costs from 1s. 6d. to 3s. according to distance.

JUVENILE COSTUMES.

We will send, post free, for 3 stamps, the Large Colored Plate of Children's Autumn and Winter Costumes that appeared in September last, with its reverse views, and list of patterns.

BOYS' COSTUMES.

We will send, on receipt of 9 stamps, the September Number of our "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and a coupon which will entitle the purchaser to any patterns illustrated on the plate for 3d. each, post free.

LADIES' ULSTERS, MANTLES, &c., FOR AUTUMN AND WINTER, 1879-80.

We will send, post free for 3 stamps, the Steel Plate Engraving of Ladies' Ulsters, Mantles, &c., that appeared in November last, with reverse views and description.

MRS. FAIRCHILD writes:—

"Your cheap and elegant patterns of French underlinen are a real boon to me and my daughters. We used your complete set from 1A to 9A, for the wedding outfit of my eldest daughter, and we availed ourselves also of the advice given on the plate to trim all the articles to match. This plan effected a saving, as there were no short lengths of embroidery or lace left, and the effect of the whole was very charming. We are now using your set for young ladies 10A, to 20A, for my third daughter, a girl of 12, who is for the first time, going to school. The simplicity of the patterns is as worthy of notice as their elegant style and cheap price, and I intend to recommend them to all my friends.

We are very glad that you are satisfied with our patterns. We are sure that ladies so industrious as yourself and your daughters deserve all the efforts we take to please.—ED. W. F.

A TIRED MOTHER writes:—

"I do not know how to thank you for the cheap and elegant styles of children's garments, both of underlinen and dresses which you issue with your valuable Magazine. I had your Plate of "Children's Costumes, price 3d.," and was enabled to see at a glance, how I could clothe my little flock quietly, serviceably, and becomingly for the winter, out of materials I had by me. I have not a long purse, but I love to see my little ones dressed nicely, and find the expenses of purchasing ready-made garments really more than I can afford; thanks however, to your patterns, and my own determination to try what I could do myself, I have, for the first time,

made my children's clothes. My eldest child (luckily for me, a daughter), has assisted me, and the result of our labour is most satisfactory. I hope to see more juvenile costumes in the Spring.

We are much pleased with your letter. Elegance and simplicity, especially in garments for the young, is what we aim at in our patterns, and our endeavour to please have, so far, met with truly wonderful success. We purpose to give a plate of juvenile costumes for Spring and Summer in our No. for March, 1880.—ED. W. F.

MRS. E. G. (Sunnyside), writes:—

"With the other patterns you sent me I made my dress and jacket up beautifully, they are such a good fit."

C. P. writes:—

"We were exceedingly pleased with the last pattern you sent."

MISS A. E. W. writes:—

"I have made up a great number of your patterns, and I find them very useful. I have had the Magazine almost every month for five years."

MISS A. JOHNSON writes:—

"Having been a subscriber to your Magazine for some years through a bookseller, I now take the opportunity of writing to say that I feel much gratified with the plate of jackets, likewise with your patterns, which I think are a great improvement to the Magazine."

MRS. C. writes:—

"I have purchased the 'World of Fashion' for many years, and find it still improves, and that your patterns are the most perfect I ever used."

MISS FIFTH writes:—

"I have been very much pleased with your patterns, and I feel sure that my business has increased since I began to get them from you."

MISS MCLEAN writes:—

"I beg to thank you very much for the nice patterns I have been receiving from you, which are so cheap that I do not care to be at the trouble to cut out for myself now."

MRS. DAVIS writes:—

"I am very much pleased with the Princess Robe (No. 159) I had from you; the dress I made up by is admired by every one for its true fit and elegant style."

M. M. S. writes:—

"You are improving your Magazine very much. Your patterns are very good and cheap; the best I have ever had. I have recommended your book several times, and it has given great satisfaction."

We are almost at a loss for space to answer the numberless complimentary letters which shower upon us, and of which the above are only a few specimens. We can only assure our fair friends and patrons that their kind expressions of approval afford us the sincerest pleasure, and stimulate our exertions to render the "WORLD OF FASHION" more and more useful and entertaining to our Subscribers. The kind and ready sympathy of our readers, joined to the wide-spread and appreciative recognition of the public Press, is the best New Year's Gift we can receive: and our endeavours during the coming year will be unfeigned, so as to merit yet more fully the favour we have won.—ED. W. F.

MISS J. T. (Surbiton Hill) writes:—

"The Model Bust which you sent me on the 10th I received quite safely on the 11th, the charge being only 8d. for the 12 miles. I already find it a great assistance, and shall have much pleasure in recommending it to my friends.

We are much pleased that you like the Bust, and feel greatly obliged by your kind promise of recommendation. We beg respectfully to ask you to do the same for our Magazine.—ED. W. F.

** We have received a letter, written on part of an envelope, containing 12 stamps, and ordering a Princess Robe with gathered Plastron. Will our correspondent write again, as she omitted to enclose name and address, and the post-mark of her letter is illegible?

The Court and High Life.

OUR readers will have heard with great regret of the recent indisposition of our beloved Sovereign. Her Majesty took cold during her journey from Scotland to Windsor, and was confined for some days to the Castle, and attended by Sir W. Jenner. Her Majesty has, however, now quite recovered, and has left Windsor Castle for Osborne, according to the usual custom of the Court at this season of the year. The mournful anniversary of the 14th of December was observed at Windsor, and we are sure that many a loyal English heart ached for our noble Queen on that now doubly-mournful day.

Their Royal Highnesses the Prince and Princess of Wales, with their charming daughters, are keeping Christmas at Sandringham.

We understand that Her Royal Highness the Princess Louise will return to Canada by the steamer *Sarmatian* on January 22nd.

Her Imperial Highness the Crown Princess of Germany intends remaining in Italy until the period of mourning for her son, Prince Waldemar, has expired.

The marriage of Alphonso, King of Spain, with the Archduchess Marie Christina of Austria, took place with great pomp on November 29th, at the Atocha Church in Madrid. Queen Isabella, with the Infantas Della Paz and Eulalia, were present at the ceremony, which was short but very splendid and impressive. The royal bride, who was accompanied by her mother and the Archduchess Regnier, wore a magnificent dress of white satin covered with lace, and a silver train embroidered with *fleurs de lis* in gold. Among the public rejoicings on the occasion, were Royal bull-fights, and *gala* performances at the opera.

The Empress Eugenie has sustained another loss in the death of her mother, the Countess Montijo, who expired at Madrid on the 22nd of November. The illustrious lady was unfortunately too late to see her mother alive, the aged Countess having breathed her last a few hours before the Empress's arrival. The deceased lady was buried with much pomp, three hundred and seventy-four carriages being in the funeral procession, among which were those of King Alphonso and the ex-Queen of Spain.

We regret to announce the death of His Grace the Duke of Portland, who died at Harcourt House, Cavendish Square, on Dec. 6th. His Grace was in his 79th year, and is succeeded in the Dukedom by his cousin, John William Cavendish Bentinck, Lieutenant in the Coldstream Guards, who was born in 1857.

The Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

DRURY LANE.

The pantomime this year (produced on Boxing Night) is *Blue Beard*, by the Brothers Grimm, the grand transformation scene being, as usual, by Mr. W. Telbin. The principal characters are by the Vokes Family, Miss Maria Harris, Mr. Fred Law, &c. An important feature is the first appearance in England of Mlle. Elvira Simoni, *première danseuse*, who created so great a sensation in Genoa. Nothing is wanting in scenery, dresses, music, or fun, to make the pantomime of this year what the Drury Lane pantomime always is—a genuine success.

THE LYCEUM.

We learn from the newspapers that it is advisable to book seats six weeks in advance to see *The Merchant of Venice*, and those who have seen Mr. Irving as Shylock, feel no astonishment at the crowded audiences which his genius attracts to this always favorite house. The coldest admirer of our great tragedian must allow that to see Mr. Henry Irving act is less an amusement than an intellectual study, and the marvellous fascination of voice and manner, the subtle play of features, the lingering, not-to-be-forgotten tones, are as marked and powerful in Shylock as in any previous conception of character made famous by this great actor. Miss Ellen Terry is everything the most captious critic could desire as Portia, and the minor parts of the drama are represented in perfect harmony with the leading characters.

THE PRINCESS'S.

No change is announced at this house; the ardent interest manifested from the first in Mr. Charles Reade's wonderful drama remains unflagging, and the strong moral tendency of the play must have made its mark. We venture to think that the crying evil of our land, the great curse of *Drink*, may receive as powerful a check by the influence of this play on individuals, as from any more usual source; and we consider that Messrs. C. Reade and Walter Gooch deserve the thanks of the community at large for bringing so strong a moral lesson before the public in such a striking and interesting manner.

THE IMPERIAL.

A new play by Mr. Herman Merivale, entitled *The Lord of the Manor*, is announced at this pretty house. It is founded on Goethe's *Master Wilhelm Meister*, and great things are predicted for it. The pantomime (morning performance) is produced regardless of expense, and is entitled *Red Riding Hood and Little Boy Blue*.

THE COURT.

This charming house puts forth a new claim to public favor in the production of a new play in five acts, entitled *The Old Love and the New*, written by Bronson Howard, and adapted to the English stage by Mr. James Alberty. The cast includes nearly all the talented artists who have recently acted in *Courtship* and *A Clerical Error*, with the exception of Mr. Wilson Barrett. There is much dramatic skill in the production, and the characters are represented with great force and vigour. We venture to predict a long run for *The Old Love and the New*, and hope to give a more detailed account of the representation in our next number.

THE FOLLY.

The temporary absence of Mr. Toole, through his own indisposition and a domestic affliction (in which the public he has so often amused thoroughly sympathises with him) has rendered a change of programme necessary. Mr. H. J. Byron (kindly postponing other arrangements) has made a most successful appearance in his own famous comedy *Not Such a Fool as He Looks*, in which he sustained his original character of Sir Simon Simple. The comedy is preceded by *After Long Years*, and followed by *Idon Parle Français*, in which Mr. E. W. Garden and Mr. Billington are inimitable as Spriggins and the amorous Frenchman.

THE STRAND.

Madame Favart continues to attract crowded audiences to this house, and shows no sign of waning success.

THE OLYMPIC.

A new comedy-drama, entitled *Such a Good Man*, has been produced at this house under the direction of Mr. John Hollingshead. The characters are represented by a powerful company, and it bids fair to be very successful. The theatre has been recently re-decorated.

DEVERE'S PARIS MODEL PATTERNS,

Price Sixpence Each, Post Free.

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine. They are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

N. B. Shilling Stamps cannot be received in payment for Patterns.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO JAN. 31st. 1880.

IN ORDERING A PATTERN ONLY THE NUMBER (and LETTER if any) NEED BE SPECIFIED.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches

JANUARY and FEBRUARY, 1879.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- 25.—Manteau Visite.
- 31.—Ball Dress with square opening on the chest and at back, double tunique and long train: a very elegant style.
- 38.—Princess Dress with slight train.
- 37.—The Thyra Visite.

MARCH and APRIL, 1879.

- 51.—Demi-Saison Pelisse with wide sleeve.
- 52.—Polonaise Princess, with draped tablier.
- 61.—Demi-Saison Paletot.
- 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 63.—Polonaise Princess, without gilet, to be draped at back and sides according to taste.
- 65.—The Rosalinda Princess Tunique.
- 70.—The Paula Mantelet.
- 72.—Ball or Dress Dinner Toilette.
- 75.—Alexandra Mantle.
- 75a.—Corset and Skirt.
- 81.—Double-breasted outdoor Jacket for cloth.

MAY, JUNE, JULY, and AUGUST 1879.

- 82.—The Christina Costume.
- 83.—Grosvenor Costume, Corset and Upper Skirt.
- 97.—Olivia Toilette, Jacket and upper skirt.
- 98.—The Bernhardt Costume, Corset, Panier, Bouffant and Train Skirt.
- 109.—Reception Toilette, Tunique and Plastron.
- 104.—The Agnes Costume, Corset a gilet and panier.
- 105.—The Lilian Costume, Cuirasse & double panier.
- 109.—The Boulogne tunique, "Fishwife" style.
- 111.—Garden Party Costume. Princess Tunique and Train.
- 115.—Toilette for an elderly lady, Corset & bouffant.
- 116.—Visiting Costume, Tunique with long lapet.
- 119.—Concert Toilette, Corset, panier, and back part of upper skirt.
- 121.—The Nilsson Home Toilette, Corset & panier.
- 123.—Deep Mourning Costume, to be worn for a parent. Corset a basques, and moderately trained skirt.
- 124.—The Agatha Costume, tunique and bouffant.
- 125.—The Beatrice Visite.
- 125A.—Dress with high pointed Corset.
- 128.—The Florian Toilette. Corset, gilet, upper-skirt and drapery.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 131.—The Sandringham Dinner Dress, pointed corset and draped tunique.
- 134.—Trouville Costume, corset, tablier, and bouffant.
- 135.—The Aida Corset Costume, gilet, Princess tunique, and drapery of skirt.
- 137.—Mourning Costume, pointed corset & tunique.
- 140.—The Victoria Mantelet.
- 140A.—The new Shoulder Cape, two styles.
- 141.—The Croizette Pelicene Fichu.
- 142.—Lawn Tennis Tunique, (Pinafore style).

SEPTEMBER, 1879.

- No. 132.—The Clothilde Mantilla.
- 152A.—Dress with corset a gilet.
- 153.—The Ferronays Costume. Corset, Upper skirt and bouffant.
- 154.—The Rambouillet Costume. Cuirasse Corset, draped upper skirt and bouffant.
- 155.—The Torquay Costume. Corset a gilet, Sash, bouffant, and tablier.
- 156.—The Dudley Visite.
- 156A.—Dress; corset, tablier, and bouffant.
- 157.—The Brighton Visiting Costume, Corset a basques, plastron and upper skirt.
- 158.—The Castlerough Toilette. Corset, tunique, and back and front drapery.

September, (continued).

- 159.—Princess Dress with long full train.
- 160.—The Ormonde Costume Corset and Train skirt with folds at sides.
- 167.—Mourning Visite Mantle.
- 168.—Mourning Paletot, double-breasted.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without plects in the body.

OCTOBER, 1879.

- 170.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- 171.—Home Toilette, Corset, skirt, and train.
- 172.—The Maria Christina Visiting Costume, Corset, draped panier and skirt.
- 173.—The Blenheim Indoor Toilette. Corset, draped panier, tablier and tunique.
- 174.—The Baden Costume. Corset, long plastron, drapery, side plects and back bouffant.
- 175.—The Alice Visite.
- 176.—Polonaise and skirt for a child 5 of years old.
- 177.—The Constance Costume. Corset, panier, and back bouffant.
- 178.—Galway Dinner Dress. Corset, skirt, & train.
- 179.—The Genevieve Toilette. Jacket body, double paniers, and upper plects.
- 180.—Talbot Costume. Corset upper & under skirts.
- 181.—The Powys Costume. Corset and tunique.
- 182.—The Adela Casaque.
- 182A.—Corset a basques, and tunique.
- 183.—The Hilda Paletot.
- 184.—Widow's Mourning Dress. Corset and open tunique.
- 185.—The Evelyn Visite.
- 186.—New Princess Robe for Morning wear. Medium train, moderately full at back.
- 187.—New Parisian Dressing Gown, Princess style.

NOVEMBER, 1879.

- 188.—The Ernestine Promenade Costume. Corset Cuirasse, upper skirt and bouffant.
- 189.—Princess Dress for a child of 4.
- 190.—The Gertrude Visiting Costume, Corset and overskirt.
- 191.—The Mabella Costume. Corset, Tunique, and under-skirt with moderate train.
- 192.—The St. Alban's Promenade Costume. Corset, Paniers, and bouffant.
- 193.—The Scarsdale Visiting Costume. Corset, double panier, and train.
- 194.—The Petre Costume. Corset a gilet, Tunique and bouffant.
- 195.—The Winchelsea Promenade Toilette. Pointed corset, panier, and tunique.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 197.—The Clarendon Visiting Costume. Robe Princess, and draped echarpe.
- 198.—The Arabel Dinner Toilette. Tunique Princess, and train.
- 199.—The Dunraven Ball Toilette. Corset with pointed basques and square opening, draped panier and tunique.
- 200.—The Millicent Dinner Dress. Open corset draped at sides, and draped tunique.

DECEMBER, 1879.

- 215.—The Louise Tunique, with gilet.
- 216.—The Beauvan Costume. Pointed Corset and draped Tunique.
- 217.—The Leicester Costume.
- 219.—The Andassy Costume. Corset, draperies, and bouffant.
- 220.—The Kathleen Robe and Tunique.
- 221.—The Grande Duchesse Costume. Corset-habit, and upper skirt.
- 222.—The Alexandra Costume. Corset, Upper and under-skirts.
- 223.—The Luchesi Costume. Corset a gilet, and upper skirt.
- 225.—Dinner Dress. Tunique with square opening, and train.
- 226.—Ball Dress. Corset princess, and Paniers.
- 228.—Half-Morning Costume. Basquine a gilet and open tunique.

December, continued.

- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

- No. 240.—The Connaught Costume. Skirt and bouffant. The Basquine is given full-sized in this Magazine.
- 241.—The Elizabeth Visite Mantle.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corset-Princess, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princess, with draperies and pouf.
- 245.—Reception Costume. Pointed Corset, draperies, and bouffant.
- 246.—The Biarritz Sortie du bal: very elegant and novel.
- 247.—The Prado Ball Dress. Pointed Corset, draperies, front of skirt and train.
- 248.—Dinner or Theatre Dress. Corset Princess with draperies, draped tunique and bouffant.
- 249.—The Osborne Robe Princess, with bouffant and slight train.
- 250.—Pelrine Visite.
- 251.—Cloth Promenade Dress of walking length Corset, draperies and tunique.
- 252.—The Muriel Gilet.
- 253.—Half-Mourning Costume. Corset Princess, draperies and bouffant.
- 254.—The Maud Gilet. Given full-sized with this No.
- 255.—The Ottoline Waterproof, new single-breasted style.
- 259A.—Circular Cloak, or Rotonde, with pointed hood.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.
- 272.—The new Jersey Corset for elastic materials lacing up the back or under the arms. The illustrations will appear in our Feb. Number.

NEW MANTLES, PALETOTS, PELISSES, &c. FOR WINTER, 1880.

- 201.—The Madeline Casaque, fur trimmed.
- 202.—The Pauline Casaque, for velvet and lace.
- 203.—The Alathia Paletot, single-breasted, for cloth.
- 204.—The Marion Paletot, double-breasted with shawl collar.
- 205.—The Patricia Visite, cloth and fringe.
- 206.—The Margaret Mantle.
- 207.—The Barbara Visite, double-breasted.
- 208.—The Joceline Visite.
- 209.—The Adeline Pelisse, long skirt & wide sleeve.
- 210.—The Phillippa Manteau Visite.
- 211.—Close-fitting, double-breasted Ulster, without belt.
- 211A.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 212A.—Pointed Hood for Ulster or Mantle. 3d.
- 212B.—Round Hood for do. do. 3d.
- 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
- 218.—The Marie Christina Visite Mantle.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round hood.

UNDERSKIRTS.

- Suited for the above-named Ladies' Costumes.
- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

* This list is added to every month: for particulars of which see succeeding numbers of the Magazine.
* Patterns are withdrawn from this list as soon as they go out of fashion.

For French Underlinen, Gentlemen's Under-garments, Ladies' Standard Body Patterns, and Juvenile Costumes, see other side.

These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern. Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London. W

THE WORLD OF FASHION.

A JOURNAL OF FASHION AND LITERATURE.

THE OLDEST
AND MOST PRACTICAL
LADIES' MAGAZINE.

CONTAINS COSTUMES
SPECIALLY SELECTED FOR
ENGLISH LADIES.

IS THE BEST AND CHEAPEST LADIES' MAGAZINE IN THE WORLD.
It has from twelve to fifteen beautifully-colored Costumes every month.
It has an uncolored plate of Mourning Costumes, Caps, Bonnets, &c.
It has an outline plate of the latest fashionable Models.
It has reverse views in outline of every Costume.
It gives ONE or TWO reliable full-sized patterns every month GRATIS.
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Its patterns are the best in the world for good style and reliable fit.
Its patterns are the only ones which give satisfaction to all.
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It excludes the extravagant Continental styles issued by other Journals.
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It gives the quantities of material required for each costume.
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Its letterpress pages are not full of puffs and tradesmen's advertisements.
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Its Literature is of the purest tone and highest order.
Its Poetry has been graciously approved by Royalty.
Its Correspondence is interesting and instructive.
It has engaged the first talent in every department.
IT IS THE ONLY LADIES' MAGAZINE OF REAL PRACTICAL VALUE.
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LONDON.—SIMPKIN, MARSHALL & CO., STATIONERS' HALL COURT.

N. B.—Ladies will oblige by giving their orders early, as the demand for this Magazine is so great that the publishers can with difficulty supply it after the day of Publication.

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE, (Continued from the other side.)

NEW FRENCH UNDERLINEN.

(Reduced Prices.)

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All cut for Chest measure of 34½ inches.

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All cut for Chest measures of 27 inches. Age 12.

- No. 10A, Dressing Gown. No. 11A, Dressing Jacket. No. 12A, Petticoat. No. 13A, Petticoat Princess shape. No. 14A, Petticoat Body. No. 15A, Drawers. No. 15B, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel Petticoat. No. 18A, Bathing Costume. No. 19A, Chemise. No. 20A, Night Dress. Price 4d. each post free.

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CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21A, Dress. No. 22A, Frock. No. 23A, Frock. No. 24A, Chemise Drawers. No. 25A, Chemisette. No. 26A, Body Drawers. No. 27A, Full Blouse. No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers. Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princess Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib.

Baby Linen, (continued).

- 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoe. 43A, Baby's Drawers or Couvre-linge. Price 3d. each, post free.
N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

Illustrations of any of this Underlinen will be sent (post free) on receipt of a stamped and addressed envelope.

UNDER GARMENTS FOR GENTLEMEN, DECEMBER. 1879.

- 234.—Gentleman's Smoking Cap. Round shape. 3d.
234A.—Gentleman's Smoking Cap. Turban shape. 3d.
235.—Gentleman's Flannel Vest. Chest measure 37 inches.
236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches.
236A.—Flannel Shirt for a Boy of 13, Chest measure 32 inches.
236B.—Ditto ditto for a Boy of 6, Chest measure 26.
237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.

STANDARD BODY PATTERNS, WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes, 3d. each, post free, Chest Measures, 19, 20½, 22, 24, 27, 28½, 30.

LADIES' SIZES, 4d. each, post free. Chest Measures.—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

JUVENILE COSTUMES.

- 24.—Ball Dress for a Child 7 or 8 years old.
38.—Princess Dress for a young lady of 13 years.
64.—Robe Princess for a girl of 9 years old.
76.—Little Miss's Costume, for a child of 7 years.
77.—Corsette a basques and Upper Skirt for a young lady about 14 years.

Juvenile Costumes, (continued.)

- 78.—Paletot for a girl of 14.
108.—Little Nellie's Toilette, for a girl of 5 or 6.
142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
143.—Planted dress for a little girl of 7 or 8.
144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
145.—Corsette, panier, and skirt for a girl of 10.
146.—Dress with low neck for a little girl of 5 or 6.
147.—Zouave Suit for boy 8 or 9 years old.
148.—Paletot or out door Jacket for a little girl of 6 years old.
149.—Corsette a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½.
150.—Man of War suit for a boy of 9 or 10 years old.
151.—Boy's Sailor's Suit, age 7 to 8.
151A.—Boy's Sailor's suit, age 10 to 11.
161.—The Ida Costume for a girl of 8. Dress and Jacket.
162.—The Alice dress for a girl of 11 to 12.
163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
164.—The Louise Costume for a little girl of 9 or 10. Robe Princess and kilted blouse.
165.—The Mand Toilette for a girl of 7 years old. Dress with revers and collar, scarf and blouse.
166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
214A.—Ditto ditto for a girl of 14.
224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck.
227.—Ball Dress for a Little Girl of 4 or 5.
229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.

* * This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* * Patterns are withdrawn from this list as soon as they go out of fashion.

DEVERE'S SERIES OF DRESS BODY PATTERNS WITH BASQUES: CUT IN BROWN PAPER.

This set of Patterns is divided into two parts. The first series has seven brown paper patterns, for Children and Young Ladies.

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The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 29½, age 12 to 13.—Chest 30, age 14 to 15. Price 2s. 6d., post free.

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Both these series of Patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families,

LE MONDE ÉLÉANT

OR

THE WORLD OF FASHION.

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 673.

JANUARY, 1880.

Vol. 57.

Observations

ON

LONDON AND PARISIAN FASHIONS. FOR JANUARY, 1880.

The large increase of our Subscribers during the past year, has enabled us, according to our usual custom, to make further improvements in our Magazine. We have increased the size of our paper, both in plates and letterpress, and we have restored to our wrapper the color it had when it first appeared. We have had new type cast expressly for this Magazine, and what is of most importance, we have engaged another Artist to assist our present ones in making our drawings; he is one of the most eminent in Paris, and is unequalled for taste and judgment in selecting costumes suited to the requirements of English Ladies. This is of great importance at the present time, when the French Publishers, being deprived of the guiding taste of their Aristocracy, are obliged to fall back on any eccentricity that strikes them. This is injuring the sale of all their publications, they are, therefore, sending them over to England, and selling them to English publishers at fabulously low prices.

We will now describe the Fashions of the present day: we will first begin with colors, materials, and the patterns on them. The happy idea of combining the Indian and Persian styles of color and material, has produced the present beautiful and harmonious brocade; it is being used not only in trimmings, but in Mantles, Jackets, and parts of Dresses. All dark colors being now fashionable, the brocade trimming is generally of a lighter shade. Dresses of one plain color are now becoming fashionable, strong contrasts are quite gone out, so are the styles of Louis XIII, XIV, and XV, *gilets* and *revers* have gone out with them. The late taste for lace scarfs, placed diagonally across the front of dress, has disappeared. Bodies pointed back and front are

in great favor; some are wearing sleeves a little tighter, they are placed a little higher at shoulder, consequently the back looks a little narrower. The Dress Skirt is being looped up for walking, but for visits and for evening, trains of various lengths are still indispensable. We have given all other details in our Colored Plates.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

First let me wish you a Merry Christmas, a very bright New Year, numberless presents, balls, and parties.

Is that not what all young ladies, and even young Mammams, wish for at this time of the year? The old year is passing away, and with it many sorrows and joys; it seems as if we were casting off an old garment which at first pleased us much, for it was new, and it fitted us so well: but at last it wore out, and we were obliged to put it by, some of us with many sighs, for it reminded us of pleasures past, of days gone by, which we can never forget—some of us with pleasure, for it never came up to our expectations, and we hope the next year will bring us better things. My less frivolous friends will think of quite different subjects on the eve of this New Year, they will bring back to memory all that has passed in these last twelve months, they will see their faults and their follies, and take strong resolutions for this New Year which is to begin to-morrow, resolves which if fulfilled, will make the whole year bright and cheerful.

There are few young ladies who do not like to read novels, principally novels where the heroine is a lovely young lady, possessing all the charms and virtues that have been sung for centuries by our best poets.

They all wish they were that heroine, all beautiful, all bounteous, all wise, but few think of the manner of attaining to such high perfection, although nothing is more easy, for where there is the will there is always the way. Let me give you a little advice. We are not long in this world, the days, the weeks, the months pass very rapidly; we have many duties to perform, and but little time for reading; let that little time be devoted to reading good works, written by high-minded men and women; works which will speak of the duty we owe to ourselves and others, works which will elevate our minds and form our judgments. Pass by all trashy books, discourage all frivolous reading, and you will soon become as good as the noblest heroine we read of and like. In England the most appreciated gifts are books; but in offering one, never choose the best gilding or the handsomest cover, but see that the contents are good and pure, and written with a noble desire to elevate the human mind.

The newest New Year's gift for 1880 is certainly the Fur Collar with ends, and Fur Cuffs. This collar is made of a band of fur, 60 inches long and 5 inches

broad; it is lined with caroubier, blue, pink, or maroon satin quilted, and edged all round with black lace 3 inches wide for the outside, and 1 inch wide around the neck and the middle of front; the ends are trimmed with tassels and *passementerie*; the cuffs are made to match, minus the tassels. It is rather expensive if bought ready-made, because the novelty of style has to be paid for, but any industrious young Lady will soon make one up, for at least half the price.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure; measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

THE CONNAUGHT BASQUINE, (240).

Our first full-sized pattern is the very elegant Basquine, shown on the Connaught Costume in plate 1, No. 240. It is tight-fitting and double-breasted, with coat collar and revers, and the new tight fitting sleeve. The pattern consists of back, side-body, front, sleeve and pocket, all of which are given complete in their full length. The under side of sleeve is marked by pricking. The front shows the buttons, the button-holes, the top of pocket, and the long fish which is taken out under the arm.

THE MAUD GILET, (254).

Our second pattern (all the pieces of which are marked by two holes) is the pattern of the novel style of Gilet made of two materials, which is shown on plate 5, No. 254. The pattern consists of the under pieces, which form a point at bottom, the upper piece, which opens on the under piece as shown on the engraving, and the collar.

At the top of the under-piece there are two small cuts which correspond with two cuts near the front of neck in the upper piece. The pricked lines on the upper piece show the form of the pleat or fish which has to be taken out at the chest. The middle of back, both in collar and upper piece of *gilet*, is marked by three small cuts.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

N.B. Shilling Stamps cannot be received in payment for patterns.

* * * The Reverse views of all the Costumes on Plates 1 to 4 will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(240).—The Connaught Morning Costume of brown cachemire, with collar, cuffs,

and revers of Pekin. The jacket is double-breasted with an opening behind. The front of skirt is trimmed by eight deep folds and two revers. Quantities required: 11 yds. cachemire; 1 yd. Pekin; 12 buttons.

The pattern of Jacket is given full-sized.

Fig. 2.—(241).—The Elizabeth Fur-trimmed Mantle. This mantle is made of silk or Shuddas, and can be lined with fur or flannel, or it can be quilted. It is trimmed all round with Skunk fur, 6 inches deep. The sleeves, pelerine, and collar are trimmed with fur of the same width. An elegant *passementerie* trims the back, and fastens the pelerine on the mantle. Will take: 7 yds. silk or 5½ shuddas; 5 yds. fur; 18 buttons; and the *passementerie* trimming for the back.

Fig. 3.—(242).—The Adelaide Promenade Costume of dark green cloth, trimmed with Indian cachemire. The jacket is cut in Redingote style, and is trimmed by pockets, revers, and cuffs. The upper skirt forms an apron in front, over which are draperies which meet at back under a puff, terminating in a bow. It will take 6½ yds. 44 inch cloth; 1½ yds. Indian cachemire; 8 buttons.

PLATE THE SECOND.

Fig. 1.—(243).—The Lorne Dinner Dress (for a young lady) of *bleu gendarme* brocade and silk. The tunic, with draperies and overskirt, are of brocade. The *plissé* petticoat, the piping of skirt, bows, and cuffs are of silk. Quantities required: 10 yds. brocade; 4 yds. silk; 18 buttons.

Fig. 2.—(244).—Dinner Toilette for a Young Married Lady, of *mauve cachemire de l'Inde*, trimmed with lace and black velvet bows. The overskirt is very much like an ordinary polonaise, pleated up in the middle so as to show the front of under-skirt, formed of *plissés* and lace flounces. The right side is trimmed by a cascade of bows of black velvet, likewise the sleeves and side of corsage. This toilette will take 7 yds. *cachemire de l'Inde* 44 inches wide; 10 yds. lace; 12 buttons; 9 yds. velvet.

Fig. 3.—(245).—Reception Costume of brown *cachemire de l'Inde*, trimmed with *velours frappé*. The cuirasse body is pointed in front, and forms a jockey behind. The upper skirt forms two elegant pleated draperies in front; at back there is a long *pouff*, terminated by two pointed ends that fall on the skirt train, which is edged by *coquilles* of *plissés*. The front of skirt is entirely formed of upright *plissés*, crossed twice by broad bands of *velours frappé*. Quantities required: 6 yds. 44 inch *cachemire de l'Inde*; 2 yds. *velours frappé*; 2 yds. ribbon.

All these dress skirts are *montées* on a petticoat, made either of silk, alpaca, muslin, or Victoria lawn. We have seen some made on a felt petticoat of the same color as the material. By this means the costume is extra warm, and a petticoat may be dispensed with, a matter which for stout ladies is of some importance.

The skirt should be made on a wide circular band.

PLATE THE THIRD.

Fig. 1.—(246).—The Biarritz *Sortie de Bal* of pink satin trimmed with swansdown. We have also seen it made in white satin *broché*, trimmed with long white marabout fringe, which was headed by a white chenille *passementerie*, embroidered with pearls; the same embroidery was carried down the middle of back. Quantities required: $6\frac{1}{2}$ yds. satin; $5\frac{1}{2}$ yds. fur; $2\frac{1}{2}$ yds. of white satin ribbon.

Fig. 2.—(247).—The Prado Ball Toilette of Isabelle silk, trimmed with roses of two colors and their leaves. The body is pointed front and back, and laces up the back. The front is trimmed with full draperies, *bouillonnés*, and three *plissés*. The train is long and simple, only trimmed by a rich *balayouse*. It will take $1\frac{1}{2}$ yds. of silk; 7 roses of each color.

Fig. 3.—(248).—Dinner or Theatre Dress for a Young Lady either married or single. It is of blue silk trimmed with *point de Venise* lace. The overskirt is an opened polonaise trimmed by draperies (which meet behind under a bow), and lace. It opens upon the skirt, which is trimmed in front by bands of the same, with a *plissé* carried all round. Quantities required: 12 yds. silk (this quantity does not include under-lining); 6 yds. Venise point.

PLATE THE FOURTH.

Fig. 1.—(249).—The Osborne Morning Princess Costume of slate-colored serge, trimmed with *plissés* of silk. Will take $10\frac{1}{2}$ yds. serge; $4\frac{1}{2}$ yds. silk; 24 buttons.

Fig. 2.—(250).—Promenade Costume of chestnut cloth, trimmed with Indian tissue. The Visite is like a large pelerine, with ends in front. At back it is gathered under the point of Indian tissue, and is trimmed all round by a band of the same material. The skirt is the same as 251. The Visite only will take $2\frac{1}{2}$ yds. $4\frac{1}{2}$ inch cloth; $1\frac{1}{2}$ yds. Indian tissue.

Fig. 3.—(251).—This is the same Promenade Costume, but without the Visite. The body is pointed at back, with pointed *gilet* and *revers* at front. The draperies, like the body and skirt, are trimmed by a band of Indian tissue; at back the over-skirt is looped up once or twice, and then falls on the *plissé* under-skirt. Quantities required: 6 yds. $4\frac{1}{2}$ inch cloth; $2\frac{1}{2}$ yds. Indian tissue; 18 buttons.

PLATE THE FIFTH.

No. 1.—BONNET of Grey Felt: at right side is a large group of bows of striped red and black satin, starting from which, a black ostrich feather trimming is carried across the front and along the left side to the back. Strings of red and white-striped satin.

No. 2.—WREATH for Evening wear: it is composed of white flowers with mixed green leaves, and has a thick trail at back.

No. 3 is a CUFF belonging to the GILET No. 252. It is made with two bands of Pekin, between which is inserted an embroidered piece of satin, edged on both sides by narrow Malines lace.

No. 4 (252) is THE MURIEL GILET to be worn inside the dress. It is made of yellow and dark blue satin and velvet Pekin. The inside *gilet* and collar are of pale blue satin, embroidered on each corner of the triple *gilet* by yellow floss silk. The frill inside the collar and the *jabot* are of Malines lace; the bows of white satin ribbon. $\frac{3}{4}$ of a yard of Pekin cut on the cross; 3 yds. ribbon; 1 yd. wide lace; $3\frac{1}{2}$ yds. narrow lace; $\frac{1}{2}$ a yard of blue satin. With this quantity you will have enough blue satin for two *gilets*, cuffs included. If you should wish to make up No. 254, in blue satin and white pompadour, embroidered with pink, yellow, and blue flowers, we advise you to get $\frac{1}{2}$ of a yard of satin; by so doing you would make up two elegant *gilets* at a trifling cost.

In answer to many of our subscribers, we will here describe how these *gilets* are worn. If worn inside the dress, the *gilet* is fastened at the waist by a band sewn on each side, and fastened behind by a button or a hook and eye; at the neck by a pin, like an ordinary collar. The dress is then secured to the *gilet* by small pins attached here and there under the trimming of the dress. If worn over the dress, the *gilet* must be edged all round either by a narrow lace, a cord, or a piping. Hooks are then attached on the shoulders, at the waist, and at the ends of the *gilet*. Loops to correspond are worked on the dress. At back nothing of the *gilet* is seen but the round collar and the upright frill of the *jabot*, which is fastened over the dress. If there should be a large collar like 254, then, of course, the whole collar is seen.

No. 5.—HAT of Black Beaver, having the right side of brim turned up: the same side is trimmed by a black ostrich feather; a narrow folded band of black satin encircles the base of crown.

No. 6.—(253).—HALF MOURNING COSTUME of grey vigogne, trimmed with black *broché*. The body is slightly opened at the neck, and made princess form as far as the first drapery. A second drapery is sewn under the first, and both end under the double *pouff* behind. The back is quite princess, and forms two *pouffs*: the end, which is rounded, falls on the *plissé* skirt. Three deep *plissés*, headed by a band of black *broché*, trim the skirt in front. Quantities required: 13 yds. 27 inch vigogne; $3\frac{1}{2}$ yds. black *broché*; 2 yds. ribbon.

No. 7. BONNET of light brown felt, trimmed by folds and bows of pale pink satin, and by a long ostrich feather of the same color: at right side is a group of rose-buds and leaves: strings of the pink satin.

No. 8. HEAD-DRESS of pink wild roses and green leaves: the front is high (forming a sort of coronet) and is finished by a few small bows of pink ribbon: at left side are two white ostrich feathers, and at the back is a trail of the flowers and foliage.

No. 9 shows the style of CUFFS to match the GILET 254. These cuffs are made of pompadour, edged on one side by lace, on the other (which falls over the hand) by frills of *crêpe lisse*.

No. 10.—(254).—THE MAUD GILET made to be worn inside the dress, it is of pink or blue satin, and white pompadour, embroidered with colored flowers. The lace may be Malines or Brussels; it may also be of Venice point, or of Irish lace; it should then be sewn flat, and the collar may entirely be of lace, while here it is of pompadour, edged with lace. The bows are of pink satin. Will take, cuffs included, $\frac{3}{4}$ of a yard of satin; $\frac{1}{2}$ yd. pompadour; $4\frac{1}{2}$ yds. lace if Brussels; if Venice point, $2\frac{1}{2}$ yds.; and a collar.


The same instructions for putting-on as we have given for 252 will serve for this *gilet*.

THE COST OF HIS HERITAGE.

By G. EWART FLEMING.

PROLOGUE.

THE WHITE ROSE LEAVES.

 SEPTEMBER sun was shining on as lovely a scene as any in all England, the park-like glades and verdant wooded slopes of Winwode Rest, in Fairshire. The old house of unpretentious build, but comfortable, roomy interior, was approached by a gentle slope, and commanded from all its southward-looking windows the view of a fair expanse of country, pasture-land and cornfields, green waving woods and fairy-like glimpses of silvery glinting water; while at the back a steep hill rose green and grey, beautified with gorse and heather, green and golden bracken, tinted here and there with a glimpse of "heaven's own blue" in waving sprays of the delicate harebell.

It was a fair spot, full of the peaceful beauty peculiar to an English landscape. The old white house, its trellised wings covered with creeping plants, the purple wisteria, gay in its second blossoming, the late glories of a china rose, the delicate fluffy balls which marked where the starry clematis had waved its wreaths, and a late-blooming, trumpet-flowered red honeysuckle, looked as peaceful as the landscape which smiled around.

A soft breeze was blowing in at the open bay window of the library, shaking leaves from the roses and down from the clematis wreaths, upon the old-fashioned carpet, and lifting the papers on the table.

There was a strange quiet in the house, that hush which tells of sickness, danger, death.

There was abundant cause for the solemn stillness. In the large upper apartment, which had been his birth-room and bridal chamber, lay Miles Garland, sometime master of Winwode Rest,—dead!

Full of years and honours, with his children and grandchildren about him, the good old man had passed at the first watch of morning to "where beyond these voices there is peace;" passed into the clearer light of a fuller day, to meet the loved wife, who having borne him two goodly sons, faded in her prime from his side so many years ago. A tender parent, a kind master, a true friend, there was dole in more than one homestead on that September morning, when the news went forth from Win-

wode Rest, that the Squire was gathered to his fathers.

In her pleasant morning-room, with drawn blinds, and her husband and children round her, mingling their tears with hers, sat the young mistress of Winwode Rest, wife to Edward Garland, now squire and master in his father's stead. They made a comely picture in spite of the heartfelt grief on each countenance, the stalwart young man, the graceful, gentle mother, and the bonny boys, aged respectively seven and five. Mrs. Garland had double cause for grief, for her father-in-law had been her uncle, and the guardian of her orphaned girlhood. She had grown up at Winwode Rest as the daughter of the house, and her union with the heir, her cousin, could hardly draw closer the already near ties between herself and her relatives. She had been a blessing to the home and its members. She had beautified the old house by her loveliness and rendered it cheerful by her winning ways. She was the influence which charmed the occasional "family jars" into sweet music, and it was always to "Mrs. Edward" that servants and tenants applied when they wanted "a good word spoken to the Squire."

Once only in all her life at Winwode Rest, had Alice Garland's influence with her kinsman been null and void, only once, but the exception was a terrible one. She had tried in vain to reconcile old Miles Garland to the hasty marriage of his second son with a nameless, penniless, but very lovely girl. The Squire—who had planned a wealthy match for George, whose fortune would be microscopically small as the second son in a family the estates of which were strictly entailed, and whose captain's pay in a crack regiment was, from its very nature, of no real help to him—was indignant to an unappeaseable degree. He refused to see George, and would not hear the name of his wife. When the news of the birth of a son was craftily conveyed to him by Alice, then rejoicing in the baby charms of her own second boy, he rose abruptly and left the room. Time passed on, and in spite of Alice's cautious efforts as peacemaker, the breach continued to yawn between the lives of father and son.

But when the hand of death lay on Miles Garland, Alice, with her husband's consent, summoned George from Friarminster, where his regiment was quartered, and in that dying hour a solemn peace and forgiveness was sealed between father and son. Once the old squire spoke of the little boy at Friarminster, then just three years old, asking with languid in-

terest his name, and the color of his eyes and hair, but no word was spoken by father or son, concerning Caroline Garland.

Alice remarked this, wondering in her wifely heart why the husband, so newly forgiven and reconciled, had not made an effort to win a message of peace and approval for the woman he had chosen, and for whose sake George Garland had been for four years an exile from his father's house. But the quick coming of death had put this thought, with all others, to flight, and the idea did not recur to her mind.

The morning post came in, and the letters were delivered to Mr. Garland, while the mourning family were yet in Alice's room. This created a diversion, and Mrs. Garland rose, and taking her boys one in each hand, said,

"I will take Miles and Edward to nurse, dear, and then bring George to breakfast, which I will ask them to lay here. It is better than going down to the dining-room."

She kissed her husband, who fondly returned the salute, and caressed his sons, and the graceful group of mother and children left the room. After accompanying the boys to the nursery, Alice Garland sought the library, which room Captain Garland had been wont to use as his own since he arrived at Winwode Rest. There was no response to her gentle tap at the door, and she pushed it open and entered the room. At the far end was a large writing-table, drawn close to the wide-open bay-window. At this table, with his head bowed on his folded arms, sat George Garland. The September breezes had been playing round him, for on the collar of his coat lay one or two white rose-leaves, and some loose papers from the table had fluttered to his feet. He did not, apparently, hear Alice's soft foot-fall as she came towards him, for when she stood quite close, and even called upon his name, he never stirred. Tenderly, with a sweet, sisterly gesture, she stroked his close-cropped abundant hair, and as she did so, remarked an open letter clenched tightly in his hand. A few words of that letter caught her eye, and caused her to lift George Garland's head from his folded arms. At the sight of it, she did not scream nor faint, but a deadly trembling seized her, and with faltering footsteps, she hurriedly ran to the bell, and rang a loud, long peal. Help was at hand; her husband and servants hastened into the room. She had returned to the sitting figure, and had pillowed the drooping head on her loving bosom, but one look

into that face showed the young squire and his followers that George Garland was dead.

* * * * *

"Death from Natural Causes" was the verdict of the jury after hearing the medical evidence, which testified to heart-disease of long standing; but Edward and Alice Garland knew more than the doctors, they knew that the fatal letter found in the dead man's hand had dealt poor George his death blow.

They had read it together that afternoon, when all the sounds of horror and confusion had died into a silence doubly dreadful, since the hand of Death had dealt a second and more awful blow. They read it in Alice's quiet morning-room, hand in hand, while the sunshine of September crept through the closed blinds, and a faint echo of reapers' voices came from the near harvest fields through the wide-open casement. It was not a long letter, but its brevity revealed more fully than many words, the remorse of the writer.

"George," it said, "*I have taken a fatal step. The passion against which my better judgment warned me, before which my better nature stood abashed, has conquered me. I have left Friar-minster with — I need not write the name,— you know the man. I am thief as well as traitress, for I have taken the child. I cannot part from him. Forget us both. I do not ask forgiveness, only oblivion. Make no search for us. I will never give up the child. You shall only take him from the embrace of lifeless arms, you shall only recover your boy by tearing him from the shelter of a heart which has ceased to beat. I will only surrender my boy in death.*"

"I will find the child," cried Edward Garland hotly, as he cast down the miserable letter.

"But you have no clue," said his wife. "You have never seen Caroline Garland—and the man's name you do not know."

Edward sighed in answer, but in his heart he thought it should go hard with him if the only child of his only brother were left to the shameful guardianship of the man, who, dealing a blow at George's honour, had struck down his life.

* * * * *

The English papers which were lying in the reading-room of the Grand Hotel at Paris were subjected to a severe scrutiny for several days by a beautiful woman. At last her curiosity—if curiosity it were—was rewarded. Shall we call that a reward which blanched the oval cheek, dimmed the black, imperious eyes, and contracted the clear-cut lips?

The paper dropped from her nerveless fingers, and her head sank for a moment on her beating breast.

"Dead!" she said in voiceless anguish, speaking to her own heart. "Dead! did he love me so much? Would he have lived had I left him the child?"

Unanswerable questions! awful speculations! unsolvable problems! not to be answered, not to be realized, not to be solved in this world, Caroline Garland!

[END OF THE PROLOGUE.]

CHAPTER I.

THE LITTLE MEMORANDUM BOOK.

"I tell you what it is, Stacey, this kind of thing must stop. I will not permit this extravagance to continue; I cannot afford it, and what is more, I will not."

"I don't know what you call extravagance, Mr. Hesketh. I only purchase such dress as becomes my station in Little Refford. I suppose you would like to see me dressed like poor Mrs. Knowles, the curate's wife, or——"

"I should like to see a better balance at my banker's, a better dinner on my table, better education for my children——"

"Mr. Hesketh, I wish you would leave the children and their education to me."

And with a disdainful shrug of her beautiful shoulders, Anastasia Hesketh rose from her lounging-chair by the fire, and prepared to leave the room. As she passed the table where her husband sat, surrounded by heaps of papers, files of bills, &c., he extended his hand to her. She paused, and laid her slender white fingers in his open palm.

"I did not mean to vex you, Stacey," he said, gently looking with troubled eyes into her face, "but I must talk to you seriously about our affairs. Do you know, dear, that if we cannot retrench in a very decided manner, I shall be a ruined man before the next year is out."

"Walter!" she cried in dismay, "why did you not tell me before; I am extravagant I know, but I am not unreasonable. Tell me how I can help you."

She drew a chair to his side, and continued:

"Now let us consider how we can economise."

"I think," began Walter Hesketh, "I think, Stacey, that we ought to take George——" He paused, looked into his wife's face, colored, hesitated. As their eyes met, hers too lowered,

and she became deadly pale.

"Take him from that school, do you mean?" she faltered.

"It is very expensive."

"Yes, I know, but need we do this? I will sacrifice anything, do anything, but it is hard to deprive the boy of the only thing we can give him—a good education."

A silence fell between husband and wife, their hands dropped apart, and each heart seemed busy with its own memories.

Memory at last became too strong for one of the twain, and the woman's quiet was broken by sudden sobbing.

"I have wronged him," she cried in anguish. "I have wronged him beyond reparation; I have taken from him father, name, and honour. Oh! heaven, of what use is it to lull my conscience to sleep, when at any moment it may wake with pangs like these?"

"Anastasia," said her husband, "have not I tried to repay you for the sacrifice you made? have not I been a father to the child?"

"You have," she cried, "and what is your reward? Is he happy with us? Is he even content? How does he spend his holidays now? in rambling from place to place, coming home late and tired, merely to go to bed. Does he love us? Does he trust us? Oh! wretched woman that I am, I feel sometimes, when his calm eye rests upon me, that he suspects me. I fancy I can read my condemnation in his face, his quiet face that looks towards me with his father's eyes. You call me reckless sometimes, Walter, reckless and extravagant. I cannot help it. The past is always present with me. I have cost you dearly too; through me you have lost friends, wealth, position, and what have I given you in return?"

"Love, my wife," was the whispered reply.

"Love," she answered; "aye, to be your curse; to prevent the love of a better woman from becoming your crown."

"Never," he answered, "never. If our love was born in wrong, and came to maturity in sin, it is earnest and unchangeable. Would you alter the past, dearest?"

"Alter it!" she said, raising her eyes, haggard with remorse, to his face. "Alter it; oh! Walter, for your sake, for the boy's sake, I would lay down my life to undo my sin."

"Not for my sake," he answered quickly, "but for the boy—— Anastasia, we wronged the boy."

"Yes," she cried, "beyond all reparation. But we must not wrong him further. Let him have all the advantages which we can give him,

secure for him a good education, fit him for his battle with the world. I will economise in any way you can point out. We will leave Little Refford, go to London, I will work, slave, from morning till night, but let the boy have all we can give him."

"And what about Walter and the others?"

"Ah!" she replied quickly, "Walter and the others have a father."

A tap at the door interrupted the conversation, and as Mrs. Hesketh moved to her former place by the fire, the door opened, and a tall handsome lad of fifteen entered the room.

"Ah! George," said Mr. Hesketh, "I thought you were with Walter on Fenley Pond."

"I saw the postman, sir, as we were skating, and brought on the letters to save him a round."

"That was kind, George," said his mother, without looking round.

"There was a letter for me," continued George, "with an invitation from a schoolfellow to spend part of the holidays with him at his home."

"Ah! indeed," said Mr. Hesketh pleasantly, "and who may this schoolfellow be? Have we heard of him?"

"No," replied the lad, "he only came to Kirby House last half, but we are great friends. He wants me to go at once. I hope you and my mother will not object."

"We must hear his name and all about him first, mustn't we, mamma?" said Mr. Hesketh.

"Of course," was the wife's reply, spoken still with her face turned upon the fire.

"His name," replied George promptly, "is Edward Garland, and he lives at Winw— What is the matter, mother?"

Quick as thought, the boy sprang to his mother's side, and took her hand. Mr. Hesketh followed, and supported his wife to the arm-chair.

"Run away, George, my boy," he said in a hoarse voice, "mamma is a little faint, she will be better left alone with me."

The wondering boy kissed his mother's hand and withdrew.

"A little faint."

Yes, very, very faint grew the woman's heart as she leaned her giddy head against her husband's shoulder, and heard the loud alarmed throbbing of his heart.

There was love between them—love which had outlived disgrace, and which fearlessly faced reverses, but in that moment both felt that it was a love which cost them dear.

* * * *

"I think," said Mr. Hesketh to George next morning, "I think you had better decline your friend's invitation, George. Your mother does not wish you to make new friends just now."

"I am sorry for that, papa," was the fearless reply, "but it is too late to prevent our being friends, for I never liked anyone so well as Edward Garland; but, of course, if you object to my visiting him at Winwode Rest, I must accept your decision."

There was a ring of pride, of incipient rebellion even, in the boy's tone, and Mr. Hesketh's glance fell before the gaze of those clear, unclouded eyes, those eyes that were like Caroline's when he first saw her in her girlish beauty, girlish though she was even then a wedded wife.

At that moment another boy entered the room, a brown, bonny fellow of eleven years, tall, erect, and beautiful as a young Adonis. His cheeks were glowing with health and exercise, his blue eyes—Walter Hesketh's eyes—were brimming with fun, and the tones of his young voice thrilled the air with gladness.

"George," he cried, "I want you a minute."

"Go with your brother, my boy," said Mr. Hesketh quickly, "I am busy; but do not forget to write to your friend."

"I must really decline the invitation then, sir?" asked George, anxiously pausing at the door.

"Really and truly, George, and no more words about it."

With an impatient sigh, born of many emotions, Mr. Hesketh turned again to his accounts; and the boys ran off together.

"George," said Walter, when they reached their own room—a little den off the breakfast-room—"I wanted to ask you something."

"Well, ask away, old fellow," replied George, good-naturedly, he was too generous-minded to visit his annoyance upon his brother.

"Do you think we are related to your Edward Garland?"

"Good gracious, no!" cried George, "what-ever put such an idea in your head, Walter?"

"Why, because I think mamma's name was Garland once. You know," Walter said sagely, "ladies don't have the same names after they are married."

"But what makes you think mamma's name was Garland?" questioned the elder brother.

"Because," said Walter triumphantly, "I found this in that bag of old books that mamma gave us yesterday."

Walter placed in his brother's hand a tiny memorandum-book of faded russia-leather, a

little toy-volume such as ladies love to carry in their pockets, and then pointed to a name written in faded characters on the fly-leaf.

Caroline Anastasia Garland.

"But mamma's name is not Caroline," said George, "nor Garland."

"But it may have been Garland once," replied Walter, "and it is Anastasia now."

"I think I had better keep this little book, Walter," said George.

"All right," said volatile Walter readily. So Caroline Garland's memorandum book changed hands again.

(To be continued.)

THE FIRST WHITE HAIR.

Oh! love, the world is growing old,
But what is that to thee and me?
The faithful heart can ne'er grow cold,
Whate'er may change, whate'er may be:
The years which in their courses roll,
But fan the ardour of the soul.

When first I saw thee, like a bud,
Which, blushing, greets the traveller's eye,
Thee for thy modest grace I woo'd,
And love alone made fast the tie:
Oh! love, my love, more precious now,
Then when bride-blossoms deck'd thy brow.

Come! on my bosom lay thine head,
And then, my darling, as I trace,
The gleaming of a silver thread,
Amid the locks which shade thy face:
My lips shall press the first white hair,
Which time's soft touch has planted there.

Ah! dearest, though love charms the heart,
And is the summer of the soul,
Yet to the wife's and mother's part,
Come often weariness and dole,
Long patience, self-repressing care—
God bless thee for thy whit'ning hair!

S. A. STOWE.

GOOD ADVICE.—Young girls who yet remain to be won, should be exceedingly careful about falling in love with young men, whether rich or poor. They cannot guard their affections too carefully in reference to those whose sentiments towards themselves are as yet unknown. If a young woman wishes to obtain a good husband, her surest way is by the sedulous cultivation of her own head and heart, and by learning all the domestic duties on which so much depends in married life. Thus she may attract him—it may be some one now unknown to her—as the most fragrant flowers attract the bee, even from a distance.

WISDOM.—We cannot conquer fate and necessity, yet we can yield to them in such a manner as to be greater than if we could.

1880.

QUESTIONING.

THOU comest softly o'er the snow,
That clothes the silent earth,
Thou fateful guest, for weal or woe,
For dolour or for mirth:
From God's sublime eternity,
Thou hast thy solemn birth.

With clash and clangour of the bells,
Thou comest to the land,
Their magic music sinks and swells,
Around us as we stand:
We look into thy stranger-face,
We take thee by the hand.

We bring thee treasure rich and large—
Our close heart-loves to keep,
We give our dear ones to thy charge,
In waking and in sleep:
We give thee hopes as high as heaven,
And thoughts as ocean deep.

But when thy feet have trod the round,
Of months in sun and snow,
When unto dead years, long disowned,
Thou, crownless too, shalt go:
Wilt thou give all our treasure back,
Oh! Year we trusted so?

Shall we count up our life-gems rare,
And miss no jewel bright,
Of all we gave unto thy care?
Or will some dear delight,
Some gift more blessed than the rest,
Be hidden from our sight?

We cannot know—Oh! dread New Year;
Bring pure resolves and strong,
Bring simple faith and purpose clear,
To fight against the wrong:
Bring wider love for human-kind,
Bring chastened hearts, to long
For God's NEW YEAR to dawn above,
Heaven's endless Year of perfect Love!

H. S.

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257

258

259

February 1880

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260

261

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REVERSE VIEWS OF OUR 4 COLORED PLATES.

PLATE 1.



257.

258.

259.

PLATE 2.



260.

261.

262.

PLATE 3.



263.

264.

265.

PLATE 4.



266.

267.

268.

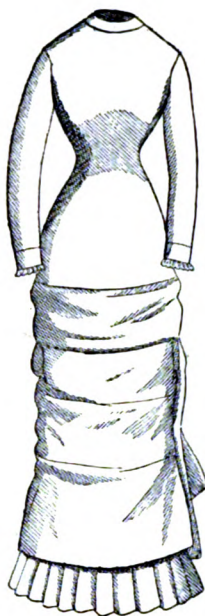
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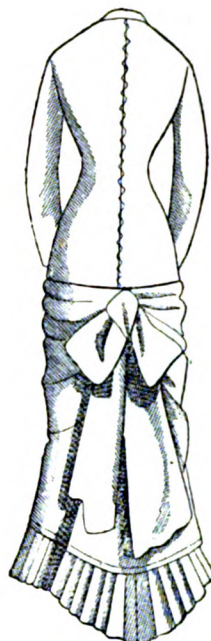
No. 272 is the pattern of the new Jersey Costume. Our illustration shows that the front of Corsage is quite plain, and that it laces up the centre. The peculiarity of the corsage consists in its being made in a very elastic material with as few seams as possible. It is perfectly tight-fitting, and is considered very becoming to ladies of good figure. The Jersey will require 3 yards of 27 inch material, (the width of the new webbing being manufactured for the purpose.) We should recommend our fair readers, in making up this corsage, to use a Devere's Model Bust, of their own size, and to fit the garment exactly to the Bust: this plan will be found to give a very elegant appearance to the garment, as the corsage will retain the *perfect shape* of the Bust while yielding to any slight variation of figure in the wearer.

The skirt should be made in thin cloth, serge, or homespun, and may be either black, or (which is preferable) of material the same color as the Jersey. The upper skirt is sometimes made of silk, and in that case the sleeves and collar should be of silk to correspond.

Patterns of Corsage and draped upper skirt may be had price 6d. post free, from Louis Devere & Co. 1, Kelso Place, Kensington, London, W.

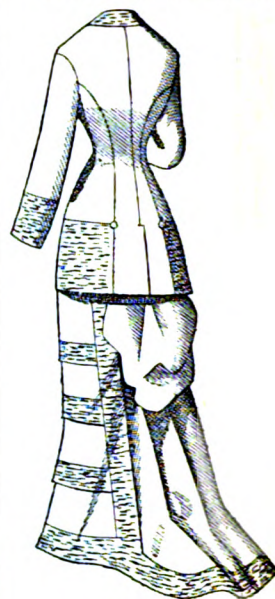


272.—FRONT.



272.—BACK

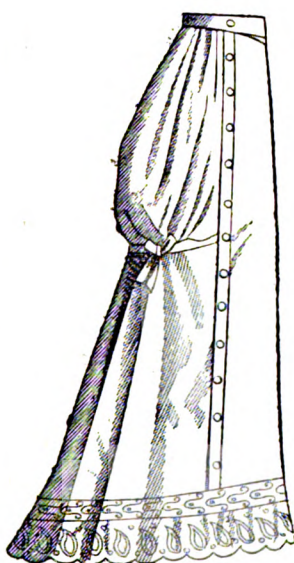
MOURNING TOILETTE.



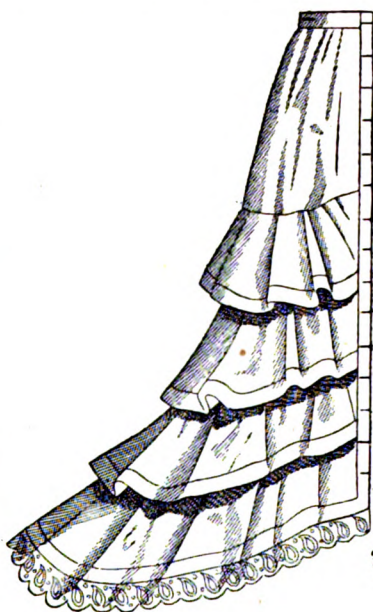
270 BACK.

This is the back view of the Mourning Toilette, on plate 5.

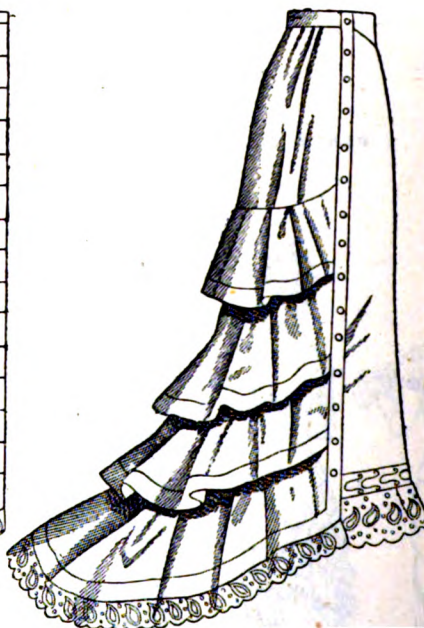
NEW COMBINATION MORNING AND EVENING PETTICOATS.



273.



274.



273 and 274 Together.

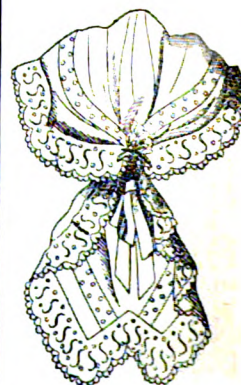
No. 273. Walking Petticoat, made perfectly plain in front. At the seams at the sides a band is placed on which are sewn 15 buttons: at the 7th button under the band, a ribbon is fastened which makes a "*coulisse*," to be drawn back at will. Quantities required; 3½ yds. calico; 3½ yds. embroidery for flounce; 2½ yds. of insertion; 15 buttons. The price of the pattern is 6d., post free.

No. 274. Train to be added at will to the walking petticoat; it can be made of calico or of a non-crushing material called *caoutchouc-muslin*. The way to fasten it to the walking petticoat is by simply passing each button through the button-holes. Will take 3½ yds. calico; 2½ yds. of embroidery. The pattern may be had for 6d. post free.

The next illustration shows the complete Evening Petticoat, when No. 273 is fastened to 274.

BACK VIEWS OF CAPS,

Nos. 2 and 7 on Plate 5.



The Court and High Life.

HER Most Gracious Majesty the Queen, with Princess Beatrice, attended by the Ladies and Gentlemen of the Court, are expected to leave Osborne for Windsor Castle on Feb. 20th. Her Majesty was, we understand, much affected by the Tay Bridge disaster, and telegraphed for particulars, expressing great sympathy. The repeated proofs of the interest which our beloved Sovereign feels for all her subjects, adds link after link to the chain of affection which binds a loyal people to a noble Queen.

His Royal Highness the Prince of Wales has, during the month, paid a visit to the Earl of Beaconsfield at Hughenden. The Princess and the youthful Princesses of Wales remain at Sandringham.

Princes Albert Victor and George of Wales reached Barbadoes on Christmas Day in H.M.S. *Bacchante*.

Their Royal Highnesses the Duke and Duchess of Edinburgh are staying at Cannes with the Empress of Russia, whose state of health is causing serious alarm to the Russian royal family.

The Princess Louise left England, on Jan. 22, in the *Sarmatian*, proceeding to Canada. Her Royal Highness's visit to this country has been marked by many visits and much thoughtful kindness to various hospitals.

A marriage is spoken of between the Prince of Orange and the Princess Elizabeth of Hesse, daughter of the lamented Princess Alice.

Our readers will have heard with regret of the recent cowardly attempt on the life of the King of Spain, and they doubtless sympathise with the young wife, who is said to have behaved with royal courage on the exciting occasion.

It is stated that the Empress Eugenie will so time her visit to Zululand, that she will be able to keep the first anniversary of her son's death at the spot where he fell. If this be so, many a heart in England will be sorrowful for the august and bereaved mourner, on that fatal First of June.

The sojourn at Bordighera has quite restored the health of the beautiful and popular Queen Margherita of Italy.

On Dec. 12, a marriage took place at St. George's, Hanover Square, between Lord Tenterden and Mrs. Rowcliffe. There was a large and very fashionable attendance.

We have to announce the death of Duke Frederick, of Schleswig-Holstein, elder brother of Prince Christian, which took place suddenly from heart disease at Wiesbaden, on January 14. The late Duke was born in 1829, and was married to Princess Adelaide, niece of the Queen.

We regret to announce the death, at an early age, of the Earl of Roden, elder son and last surviving child of Viscountess Jocelyn, who has been a tried attendant and friend of our beloved Sovereign. The Queen received the news with much concern.

We have to record the death of the Dowager Lady Wrottesley, which occurred on Jan. 13th. Her Ladyship was 86 years of age.

We regret to announce the untimely decease of Egidia, Lady Rendlesham, who succumbed to an acute attack of bronchitis on Jan. 13, at Rendlesham Hall. Her ladyship was in her 37th year, and leaves a family of eight young children. She was sister to the present Earl of Eglinton.

The death is announced of the Hon. Mrs. Henry Byng (*née* Countess Henrietta Danneskiöld) wife of

Col. Byng, Equerry to Her Majesty the Queen. The sad event occurred, after a few days' illness, while Col. and Mrs. Byng, with their youthful family, were on a visit at Farmwood, near Sunninghill.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

HER MAJESTY'S.

A rare treat has been afforded to lovers of the opera by the appearance of Mr. Carl Rosa's company. *Mignon*, *Carmen*, *The Bohemian Girl*, *Rienzi*, &c., have been produced, and crowded audiences have testified their appreciation of the popular prices of admission.

DRURY LANE.

The pantomime is, of course, the attraction at this house, and the fact that crowded houses still applaud the gorgeous scenery and comic effects is the best proof of the success of *Blue Beard*. The Vokes Family are a host in themselves, but due praise and credit must be given to the other artists, whether as regards acting, music, dancing, scenery, or dresses. In fact, as a whole, the Drury Lane pantomime deserves the success which it has achieved, and that—in these days—is saying a great deal.

THE LYCEUM.

The Merchant of Venice still continues to fill this house from stalls to gallery, and appreciative audiences hang breathless upon Mr. Henry Irving's wonderful delineation of the "gentle Jew." Miss Ellen Terry deserves all the applause which falls to her share as Portia, a part which she renders in as true and womanly a manner as could be desired, despite a captious critic's remarks concerning Rosalind, which appeared in a contemporary a few weeks ago.

THE PRINCESS'S.

Mr. Reade's sensational drama *Drink* has been removed after a long and brilliant success—a success thoroughly well deserved—to make room for a revival of *The Streets of London*. This play, under Mr. Walter Gooch's spirited management, and with Mr. Charles Warner as Badger, will, doubtless, secure what it deserves—a long and successful run.

THE IMPERIAL.

The Imperial pantomime is, without doubt, one of successes of the Christmas season. The comic element is delightfully predominant, and Mr. Lionel Brough is, as any one could easily believe, the life and soul of the piece; and Mr. Bannister shows wonderful resources as a pantomime actor. There can be no doubt that *Red Riding Hood* will go down to posterity as a genuine success among pantomimes.

THE COURT.

This charming little house keeps up its claim to public favor. The cordial reception which has been accorded to the production of Messrs. Bronson Howard's and Albery's play, *The Old Love and the New*, has stamped Mr. Wilson Barrett's management with the seal of success. Mr. Coghlan has won many laurels before to-day, but as John Stratton he will be remembered when his parts in lighter comedy have passed from the memory of the present generation. It is less easy to speak of the graceful tenderness which marks the character sustained by Miss Amy Roselle, for the tears invoked by her genius as seen on the stage, are apt to return even at the remembrance of her triumph; but it may be enough to say that Lilian Westbrook is perfect. Miss Georgie White is a charming representative of the child whose innocent words at length re-unite the parted lives of her parents. We have spoken before of the inimitable humour of Mr. G. W. Anson as Mr. Washington Phipps, and of Miss Winifred Emery as Mrs. Brown, and the nightly repetition of their successes only adds to the raciness and humour of their acting.

THE FOLLY.

In the continued absence of the popular lessee and manager, Mr. J. L. Toole, through illness, Mr. H. J. Byron appears in his own successful comedy in four acts, *Married in Haste*, supported by the entire company. The comedy is preceded by *Deaf as a Post*, and *Cyril's Success* has also been produced for the first time in London for many years.

THE STRAND.

Madame Favart is still as successful as ever: the fact that no Christmas novelty has been presented at this house speaks highly for the popularity of Offenbach's Opera Comique.

THE OLYMPIC.

A new two-act farcical comedy by Mr. R. Reece, entitled *My Enemy*, has replaced *Such a Good Man*. It has the elements of success, and, being supplemented by Mr. Burnand's new burlesque, *The Hunchback Back Again*, makes a very amusing programme.

Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps or return, if found ineligible.

EDITOR'S NOTICES.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

FOREIGN SUBSCRIBERS.

This Magazine will be posted free to any address, on the last day of each month, for 12s. a year, paid in advance. Single copies, post free, for 13 stamps.

SHILLING POSTAGE STAMPS.

Correspondents are respectfully informed that in consequence of recent Post Office Regulations, Shilling Stamps cannot in future be accepted by us in payment. Foreign stamps cannot be accepted.

CARRIAGE OF MODEL BUSTS.

The carriage of the CRATE and MODEL BUST to the Country by railway costs from 1s. 6d. to 3s. according to distance.

JUVENILE COSTUMES.

We will send, post free, for 3 stamps, the Large Colored Plate of Children's Autumn and Winter Costumes that appeared in September last, with its reverse views, and list of patterns.

BOYS' COSTUMES.

We will send, on receipt of 9 stamps, the September Number of our "Gentlemen's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and a coupon which will entitle the purchaser to any patterns illustrated on the plate for 3d. each, post free.

LADIES' ULSTERS, MANTLES, &c.,**FOR AUTUMN AND WINTER, 1879-80.**

We will send, post free for 3 stamps, the Steel Plate Engraving of Ladies' Ulsters, Mantles, &c., that appeared in November last, with reverse views and description.

Mrs. C. G. writes:—

"I have experienced lately great difficulty in obtaining your valuable Journal through my bookseller. Can you supply me direct, as I do not care to be put off with fashion-books which, however bulky, are literally of no use to me?"

Your letter is one of many on the same subject, and, in consequence of receiving so many complaints, we have made arrangements to supply our Journal direct to such of our customers as require it. We refer you

for terms, to the Notice which appears above our "OBSERVATIONS."—ED. W. F.

Mrs. T. (Guildford) writes:—

"I have taken in a sixpenny fashion book for 10 years, and can honestly say the only good it has been to me was to make me waste my time in reading the tales. I have never learnt the trade of dressmaking, but am handy with my needle, and am not over-strong. I have been married now five years, and have always endeavoured to earn enough for personal expenses. I had been trying a long time to discover a fashion book that would really be of use; through friends I had seen many, but nothing to suit me, as I could not afford to pay nearly as much for a pattern as I could charge for making a dress, and perhaps only require the pattern once. Last summer I saw an advertisement of 'THE WORLD OF FASHION,' and had a number on trial; I liked it, and sent for one of the patterns, which I made up for one of my customers, whom I previously had great trouble in fitting. I had no trouble at all with this dress, and she called expressly to tell me that it fitted beautifully. I shall certainly continue taking your book. I am quite sure that the Busts are very useful. Same time as commencing with your book, I had a quilting machine, and have much more than doubled my earnings. I never hesitate to cut at once when I get the pattern, and have never failed to give satisfaction; in fact now, the trouble is not in fitting, but in getting all finished. My husband laughs, and says I must have apprentices if I keep having so many fresh customers. He thought his sister very stupid because she could not understand one of the patterns I had lent her, and I really thought so too, as I think they are so easy. I thank you for the help I have found, and wish you a prosperous New Year."

Mrs. CHAPMAN writes:—

"I am delighted with 'THE WORLD OF FASHION,' and the patterns fit so well."

Miss BLACK writes:—

"I have taken your Journal since I commenced dressmaking, and found your patterns very useful."

Mrs. S. H. writes:—

"I have been a subscriber to this Magazine for the past 12 years, and find it in every way highly satisfactory."

Mrs. RANSOME writes:—

"I beg to say that all the patterns I have received from you have given entire satisfaction, and I sincerely wish you every success for the New Year."

Miss KENT writes:—

"I must tell you that the Model Bust I got from you in August has given me the greatest satisfaction; I am much pleased with it."

Miss WARBURTON writes:—

"I cannot tell you what a help your Magazine is to me. I think it improves every month. It is so much superior to other fashion magazines."

Miss SABEY writes:—

"I find your patterns very useful indeed."

Mrs. M. (Hants) writes:—

"Your book has always been a favorite of mine, but the many improvements of late has made it most valuable. I wish you every success."

Miss KING writes:—

"I have found your Journal of great value in my profession for some years."

The above kind letters are a few selected at random from a heap of correspondence. We feel quite cheered and encouraged by the kind wishes and appreciative remarks of our friends at the commencement of a new year. We cannot resist the temptation of calling especial attention to the letter from Mrs. T. (Guildford), which in its candid common sense and bright earnestness, is a charming testimonial to the usefulness of our Journal.—ED. W. F.

Letters acknowledged with thanks from Miss Wilson, Miss Byers, E. C. L., Mrs. R. B., &c. &c.

DEVERE'S PARIS MODEL PATTERNS,

Price Sixpence Each, Post Free.

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine. They are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home. The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO FEB. 29th. 1880.

IN ORDERING A PATTERN ONLY THE NUMBER (and LETTER if any) NEED BE SPECIFIED.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches

JANUARY and FEBRUARY, 1879.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- 31.—Ball Dress with square opening on the chest and at back, double tunique and long train: a very elegant style.
- 33.—Princesse Dress with slight train.

MARCH and APRIL, 1879.

- 51.—Demi-Saison Pelisse with wide sleeve.
- 52.—Polonaise Princesse, with draped tablier.
- 51.—Demi-Saison Paletot.
- 61a.—A useful half-fitting outdoor Jacket, with four seams in the back.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 63.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
- 65.—The Rosalinda Princesse Tunique.
- 75.—Alexandra Mantle.
- 81.—Double-breasted outdoor Jacket for cloth.

MAY, JUNE, JULY, and AUGUST 1879.

- 104.—The Agnes Costume, Corsage a gilet and panier.
- 105.—The Lillian Costume, Cuirasse & double panier.
- 109.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady, Corsage & bouffant.
- 119.—Concert Toilette, Corsage, panier, and back part of upper skirt.
- 123.—Deep Mourning Costume, to be worn for a parent. Corsage a basques, and moderately trained skirt.
- 124.—The Agatha Costume, tunique and bouffant.
- 125.—The Beatrice Visite.
- 130a.—Dress-skirt & Norfolk Jacket body with yoke.
- 134.—Trouville Costume, corsage, tablier, and bouffant.
- 137.—Mourning Costume, pointed corsage & tunique.
- 140.—The Victoria Mantelet.
- 140a.—The new Shoulder Cape, two styles.
- 141.—The Croizette Pelerine Fichu.
- 142.—Lawn Tennis Tunique, (Pinafore style).

SEPTEMBER, 1879.

- No. 152.—The Clothilde Mantilla.
- 152a.—Dress with corsage a gilet.
- 154.—The Rambouillet Costume. Cuirasse Corsage, draped upper skirt and bouffant.
- 155.—The Torquay Costume. Corsage a gilet, Sash, bouffant, and tablier.
- 157.—The Brighton Visiting Costume, Corsage a basques, plastron and upper skirt.
- 158.—The Castleragh Toilette. Corsage, tunique, and back and front drapery.
- 159.—Princesse Dress with long full train.
- 160.—The Ormonde Costume Corsage and Train skirt with folds at sides.
- 167.—Mourning Visite Mantle.
- 168.—Mourning Paletot, double-breasted.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pleats in the body.

OCTOBER, 1879.

- 170.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- 171.—Home Toilette, Corsage, skirt, and train.
- 173.—The Blenheim Indoor Toilette. Corsage, draped panier, tablier and tunique.
- 174.—The Baden Costume. Corsage, long plastron, drapery, side pleats and back bouffant.
- 175.—The Alice Visite.
- 176.—Polonaise and skirt for a child of 5 years old.
- 177.—The Constance Costume. Corsage, panier, and back bouffant.
- 178.—Gaiway Dinner Dress. Corsage, skirt, & train.
- 190.—Talbot Costume. Corsage upper & under skirts.
- 181.—The Powys Costume. Corsage and tunique.
- 182.—The Adela Casaque.
- 182a.—Corsage a basques, and tunique.
- 183.—The Hilda Paletot.
- 184.—Widow's Mourning Dress. Corsage and open tunique.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 187.—New Parisian Dressing Gown, Princesse style.

NOVEMBER, 1879.

- 188.—The Ernestine Promenade Costume. Corsage Cuirasse, upper skirt and bouffant.
- 189.—Princesse Dress for a child of 4.
- 190.—The Gertrude Visiting Costume, Corsage and overskirt.
- 191.—The Mabella Costume. Corsage, Tunique, and under-skirt with moderate train.
- 192.—The St. Alban's Promenade Costume. Corsage, Paniers, and bouffant.
- 193.—The Scarsdale Visiting Costume. Corsage, double panier, and train.
- 194.—The Petre Costume. Corsage a gilet, Tunique and bouffant.
- 195.—The Winchelsea Promenade Toilette. Pointed corsage, panier, and tunique.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 197.—The Clarendon Visiting Costume. Robe Princesse, and draped echarpe.
- 198.—The Arabel Dinner Toilette. Tunique Princesse, and train.
- 199.—The Duuraven Ball Toilette. Corsage with pointed basque and square opening, draped panier and tunique.
- 200.—The Millicent Dinner Dress. Open corsage draped at sides, and draped tunique.

DECEMBER, 1879.

- 215.—The Louise Tunique, with gilet.
- 216.—The Beauvan Costume. Pointed Corsage and draped Tunique.
- 217.—The Leicester Costume.
- 219.—The Andrasay Costume. Corsage, draperies, and bouffants.
- 220.—The Kathleen Robe and Tunique.
- 221.—The Grande Duchesse Costume. Corsage-habit, and upper skirt.
- 222.—The Alexandra Costume. Corsage, Upper and under-skirts.
- 223.—The Luchesi Costume. Corsage a gilet, and upper skirt.
- 225.—Dinner Dress. Tunique with square opening, and train.
- 226.—Ball Dress. Corsage princesse, and Paniers.
- 228.—Half-Morning Costume. Basquine a gilet and open tunique.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

- No. 240.—The Connaught Costume. Basquin, Skirt and bouffant.
- 241.—The Elizabeth Visite Mantle.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and pouf.
- 245.—Reception Costume. Pointed Corsage, draperies, and bouffant.
- 246.—The Biarritz Sortie d'bal: very elegant and novel.
- 247.—The Prado Ball Dress. Pointed Corsage, draperies, front of skirt and train.
- 248.—Dinner or Theatre Dress. Corsage Princesse with draperies, draped tunique and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 250.—Pelerine Visite.
- 251.—Cloth Promenade Dress of walking length Corsage, draperies and tunique.
- 252.—The Muriel Gilet.
- 253.—Half-Morning Costume. Corsage Princesse, draperies and bouffant.
- 254.—The Maud Gilet.

FEBRUARY, 1880.

Plate 1.

- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 258.—Carriage Costume. Corsage-Redingote with gilet, and draped tunique.

FEBRUARY, continued.

- 259.—The Gertrude Costume. Folded Tunique and double bouffant. The Corsage is given full-sized in this Magazine.

Plate 2.

- 260.—The Percy Costume. Pointed Corsage, gathered Tunique, and bouffant.
- 261.—The Heloise Visite.
- 262.—The Rantzau Costume. Corsage a revers, double tunique a revers and bouffant.

Plate 3.

- 263.—The Beryl Ball Dress, low-pointed Corsage, and Tunique.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.

Plate 4.

- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Lettrim Afternoon Tea Gown, complete.
- 268.—The Brenda Promenade Costume. Corsage-Redingote and draped tunique.

Plate 5.

- 269.—Gilet.
- 270.—Mourning Costume. Corsage-Redingote and skirt.
- 271.—Gilet.

Plate 7.

- 272.—The new Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 273.—New Petticoat, walking length.
- 274.—Train to add to Petticoat No. 273, for evening wear.

NEW MANTLES, PALETOTS, PELISSES, &c.

FOR WINTER, 1880.

- 201.—The Madeline Casaque, fur trimmed.
- 202.—The Pauline Casaque, for velvet and lace.
- 203.—The Alathia Paletot, single-breasted, for cloth.
- 204.—The Marion Paletot, double-breasted with shawl collar.
- 205.—The Patricia Visite, cloth and fringe.
- 206.—The Margaret Mantle.
- 207.—The Barbara Visite, double-breasted.
- 208.—The Joceline Visite.
- 209.—The Adeline Pelisse, long skirt & wide sleeve.
- 210.—The Philippa Manteau Visite.
- 211.—Close-fitting, double-breasted Ulster, without belt.
- 211a.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 212a.—Pointed Hood for Ulster or Mantle. 3d.
- 212b.—Round Hood for do. do. 3d.
- 212c.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
- 218.—The Marie Christina Visite Mantle.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round hood.
- 239a.—Circular Cloak, or Rotonde, with pointed hood.
- 255.—The Ottoline Waterproof, new single-breasted style.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

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Suited for the above-named Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

* * This list is added to every month: for particulars of which see succeeding numbers of the Magazine.
* * Patterns are withdrawn from this list as soon as they go out of fashion.

For French Underlinen, Gentlemen's Under-garments, Ladies' Standard Body Patterns, and Juvenile Costumes, see other list.

* * These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

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Its Poetry has been graciously approved by Royalty.
Its Correspondence is interesting and instructive.
It has engaged the first talent in every department.
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N. B.—Ladies will oblige by giving their orders early, as the demand for this Magazine is so great that the publishers can with difficulty supply it after the day of Publication.

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All cut for Chest measure of 34½ inches.

- No. 1A, Dressing Gown, 6d. No. 2A, Dressing Jacket, 4d. No. 3A, Full Train Petticoat, 6d. No. 4A, Petticoat Body, 4d. No. 5A, Night Dress, 6d. No. 6A, Petticoat, walking length, 6d. No. 6B, Princess Petticoat, body & skirt in one, 6d. No. 7A, Chemise, 4d. No. 8A, Full Drawers, 4d. No. 8B, Chemise and Drawers combination, 6d. No. 9A, Flannel Vest, 9A, Lady's Bathing Dress, 6d. Price 4d. and 6d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s. 6d.

UNDERLINEN FOR GIRLS.

All cut for Chest measures of 27 inches. Age 12.

- No. 10A, Dressing Gown, No. 11A, Dressing Jacket, No. 12A, Petticoat, No. 13A, Petticoat Princess shape, No. 14A, Petticoat Body, No. 15A, Drawers, No. 15B, Chemise and Drawers Combination, No. 16A, Flannel Vest, No. 17A, Flannel Petticoat, No. 18A, Bathing Costume, No. 19A, Chemise, No. 20A, Night Dress. Price 4d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21A, Dress, No. 22A, Frock, No. 23A, Frock, No. 24A, Chemise Drawers, No. 25A, Chemisette, No. 26A, Body Drawers, No. 27A, Full Blouse, No. 28A, Petticoat, No. 29A, Blouse, No. 30A, Night Gown, No. 31A, Chemise, No. 32A, Drawers. Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- No. 33A, Cloak, 34A, Short Frock, 35A, Long Robe, or Monthly Gown if less trimmed, 36A, Petticoat, 37A, Short Princess Frock, 38A, Long Petticoat, Cambric or Flannel, 39A, Shirt, 40A, Bib.

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UNDER GARMENTS FOR GENTLEMEN,

DECEMBER, 1879.

- 234.—Gentleman's Smoking Cap. Round shape. 3d.
234A.—Gentleman's Smoking Cap. Turban shape. 3d.
235.—Gentleman's Flannel Vest. Chest measure 37 inches.
236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches.
236A.—Flannel Shirt for a Boy of 13, Chest measure 32 inches.
236B.—Ditto ditto for a Boy of 6, Chest measure 26.
237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.

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LADIES' SIZES, 4d. each, post free. Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

JUVENILE COSTUMES.

- 24.—Ball Dress for a Child 7 or 8 years old.
38.—Princess Dress for a young lady of 13 years.
64.—Robe Princess for a girl of 9 years old.
76.—Little Miss's Costume, for a child of 7 years.
77.—Corsette a basques and Upper Skirt for a young lady about 14 years.

Juvenile Costumes, (continued.)

- 78.—Paletot for a girl of 14.
142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
143.—Pleated dress for a little girl of 7 or 8.
144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
145.—Corsette, panier, and skirt for a girl of 10.
146.—Dress with low neck for a little girl of 5 or 6.
147.—Zouave Suit for boy 8 or 9 years old.
148.—Paletot or out door Jacket for a little girl of 6 years old.
149.—Corsette a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½.
150.—Man of War suit for a boy of 9 or 10 years old.
151.—Boy's Sailor's Suit, age 7 to 8.
151A.—Boy's Sailor's suit, age 10 to 11.
161.—The Ida Costume for a girl of 8. Dress and Jacket.
162.—The Alice dress for a girl of 11 to 12.
163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
164.—The Louise Costume for a little girl of 9 or 10, Robe Princess and killed founce.
165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and founce.
166.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
214A.—Ditto ditto for a girl of 14.
224.—Ball Dress for a Girl of 12 or 13. Princess Polonoise, with square opening at neck.
227.—Ball Dress for a Little Girl of 4 or 5.
229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.

* * * This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* * * Patterns are withdrawn from this list as soon as they go out of fashion.

DEVERE'S SERIES OF DRESS BODY PATTERNS WITH BASQUES CUT IN BROWN PAPER.

This set of Patterns is divided into two parts. The first series has seven brown paper patterns, for Children and Young Ladies.

The second series has eight brown paper patterns for Ladies from the smallest to the largest sizes.

The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 13.—Chest 30, age 14 to 15. Price 2s. 6d., post free.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches. Price 3s., post free.

Both these series of Patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families, They can be supplied at 6d. each Pattern.

LE MONDE ÉLÉGANT

OR

THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 674

FEBRUARY, 1880.

Vol. 57.

IMPORTANT NOTICE.

IN consequence of many complaints as to delay and difficulty in procuring this Magazine, the Editors, at the request of a large number of their Subscribers, have now made arrangements for forwarding it by post, on the 28th of each month, on the following *prepaid* terms :—

THE "WORLD OF FASHION," post free in Great Britain, and other Countries in the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 10d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

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Observations

ON

LONDON AND PARISIAN FASHIONS.

FOR FEBRUARY, 1880.

The response to the improvements we introduced with last month's Magazine has more than realised our highest expectations, so that we have decided upon making further improvements; we are determined that this Magazine shall be the most useful and the most practical, and shall not contain a line of useless matter. Its costumes shall be the most carefully selected, and free from those eccentricities that to generally prevail in other Magazines, and which have never prevailed so much as at the present time. Many of our new Subscribers complain of these eccentricities, and say that other Magazines have become nearly useless to them, from this cause.

The most striking feature of Fashion at the present time is its elegant simplicity; the two

shades of color in a dress seem to be passing away. Every dress is of one color, generally dark; but all colors are admissible. Many dresses have trimmings of brocade or Indian tissue; others again have none at all, or have a piping of a striped material to finish off the edge; while some, plainer still, have two rows of stitching to finish the edge. Of course, carriage costumes are more elaborate; a Louis XV. Jacket, made of rich brocade, with waistcoat of velvet, is very stylish; for a carriage, the costume cannot be too elaborate.

For Evening Costumes there is a mixture of the elaborate and the simple. Black satin is much used, trimmed with rich brocade, otherwise the colors are simply pink, blue, &c. This season has not produced many new shades, or any great novelties in form.

The Parisian Dressmakers complain they are not receiving their usual supply of orders from England; we expect the great success of our Magazine, with its excellent full-sized patterns, has something to do with this decline of orders. We need not go into what is being worn in Paris at present; the uncertain state of the French Government has brought everything nearly to a standstill.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

Some indications of very strange taste, and some very strange fashions, have seen the light during these past few months. It seems as if every one of eccentric taste was trying to introduce or invent something. If they were beautiful, all well and good; but these new things are not only ugly, but many of them are not even suited to our sex. As a reporter of Fashion, it is, however, my province to name to you all these novelties that appear in the horizon of *La Mode*.

First comes the Ball Dress, with only a strap for a sleeve, a bracelet of the same material being fastened under the arm, and buckling over it, looking very much like a torn sleeve, and leaving the upper part of the arm, from the strap on the shoulder to the bracelet, perfectly bare.

A few words also for some eccentric Ulsters that are being shown to Ladies. The Ulster is a very comfortable garment, because of its great use, but let it remain the original style of Ulster, with a good shaped hood, either pointed or round. What I speak

against is a hood made very much like a jockey's cap, and when a lady is so *coiffée*, she looks no more a woman: you naturally look for a cigar or a whip.

A line or two for the Hats: Some hats are being made of the fashionable rough furs, coming over the forehead, and hanging very low on the neck, a double cord fastened on each side, and curving in front, is all their trimming. They remind me of the French *Sapeur*.

To the gentle and sweet woman, only elegant and tasty attire is suited. If the expression of the face be sweet and calm, how can it harmonise with such garments? If the face be slightly masculine, let the lady wear all that is womanly, all that can soften her looks, or embellish her features.

Cultivate your taste, cultivate your children's taste. A woman with a refined taste always has a refined nature.

To love the beautiful you must appreciate it, consequently you must have a beautiful mind. To grow a new kind of rose, a gardener bestows a great deal of care and thought; in like manner thought and study are required to become and always to remain an elegant woman.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

GERTRUDE CORSAGE REDINGOTE. (250).

Our first pattern is the Corset of the Gertrude Costume, which is shown on fig. 3 of our First Plate. It is double-breasted, buttoning up to the neck, with a rather wide collar turned down all round. The pattern consists of back, sidepiece, front, collar, skirt, and pocket. On the front we have marked the middle of front by a pricked line, with a notch at top and bottom. The notch in the waist seam of skirt corresponds to the notch in the waist seam of forepart at the bottom of the pricked line.

The patterns of pleated Tunique and Demi-train underskirt are supplied to Subscribers at 6d. each, post free. See our separate Pattern List.

THE BERYL POINTED CORSAGE FOR A BALL DRESS. (263).

Our second pattern (all the pieces of which are marked by one hole) is the Pointed Corset for the pink Ball Dress represented on Plate 3, No. 263. This elegant corset consists of four pieces, viz.:—back, sidepiece, front, and sleeve.

The pattern of the skirt may be obtained from the Editors, price 6d., post free. See the Pattern List on our extra page.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The number in brackets, preceeding the description of each figure, is the number of the Costume in our list of full-sized patterns.

The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(257).—The Patti Promenade Costume of brown *cachemire de l'Inde*, trimmed with brocade. The collar, Redingote, skirt, cuffs, and trimming of overskirt are of brocade.

The overskirt is slightly draped in front, behind it forms a *pouff* and end, which falls on the *plissé* petticoat. Will take 6 yds. *cachemire de l'Inde*; 3 yds. brocade; 12 buttons; 2½ yds. ribbon.

Fig. 2.—(258).—Carriage Costume. The jacket is made of *cachemire tissu*, and cut Redingote style, with *revers* ornamented by large buttons, and a *gilet* of ruby velvet and Strass buttons. The dress is of green silk trimmed in front by *tuyautés* and *bouillonés*. The draperies which start from the waist, are laid in deep folds, and end under the train at back. The jacket will take 3½ yds. *cachemire tissu*; ¾ yd. velvet; 14 large buttons; 18 Strass buttons. The dress will take 11 yds. of silk without the body.

Fig. 3.—(259).—The Gertrude Morning Promenade, or Travelling Costume, made of grey cloth, trimmed with cuffs, collar, and pockets of *velours frappé*. The jacket is Redingote style; the upper skirt is looped up in front by four large pleats, and behind by two *pouffs* and pointed ends fastened under a bow. Quantities required: 5 yds. 54 inch cloth; 24 buttons; 1½ yds. *velours frappé*.

We give the full-sized Pattern of the Gertrude Corset Redingote.

PLATE THE SECOND.

Fig. 1.—(260).—The Percy Reception Toilette of green *cachemire*, trimmed with Indian tissue. The body is pointed front and back, and trimmed all round by a band of Indian tissue. The front is a *plissé bouillonné*, edged by a piping of Indian tissue. The overskirt is gathered in front by a ribbon, and looped up twice behind over a skirt trimmed with four *plissés* in front and two behind. Quantities required: 7 yds. *cachemire*; 2½ yds. Indian tissue.

Fig. 2.—(261).—The Heloise Visite Mantle, made of shuddas, trimmed with *passementerie*, bugles, and fringe. Will take: 5½ yds. 47 inch shuddas; 7 yds. fringe; 5 yds. *passementerie*; 12 buttons; 3 tassels; and trimming up the back.

Fig. 3.—(262).—The Rantzau Visiting Costume of brown silk and brocade. The body is trimmed by collar, *revers*, and pockets of brocade. The overskirt, which is made on an underskirt of lining, is twice gathered in front by a ribbon being passed between the material and the lining, and drawn through. If the silk be not lined, a silk tape is sewn on the silk, and another tape is passed through, after having been first secured on the underskirt; by this means the gathers can be tightened *ad libitum*. The back forms two *pouffs*, and the end falls on the flounce of the skirt. Quantities required: 12 yds. silk; 1½ yds. brocade; 12 buttons.

PLATE THE THIRD.

Fig. 1.—(263).—The Beryl Ball Toilette, of pink and white *mousseline de laine*, for a young lady. It could also be made of pink *faille* and satin, or of pink satin and white *crêpe de Chine*. The body is pointed back and front; the over-

skirt is slightly gathered up in front under the point of body, then draped on both sides under a bunch of roses. The back makes a *pouff* and train. Quantities required: $4\frac{1}{2}$ yds. pink *mousseline de l'Inde*; $1\frac{1}{4}$ yds. white *mousseline de l'Inde*; $6\frac{1}{2}$ yds. lace.

Fig. 2.—(264).—The Dolores Dinner or Reception Toilette of black satin, trimmed with brocade and gimp. The body is made with two points back and front, and a pointed *gilet* and *revers*, which end on the shoulders. All the brocade is edged by a new kind of gimp called "*perles de feu*;" their effect is very much like the flickering lights of a fire. It is original, and enhances the toilette wonderfully. The same trimming is also placed around the brim of the hat (see hat on fig. 2, No. 258). The point of body back and front is trimmed by numerous loops of ribbon. The skirt is trimmed by three long *plissés* in front; the overskirt forms elegant draperies on each side, gathered up under a cluster of bright roses. The same colored roses are worn at the left side, and a few satin bows at the right; the body is fastened at the side. Will require 20 yds. satin, or 16 yds. silk; 4 yds. brocade; 10 yds. gimp; 7 yds. ribbon.

Fig. 3.—(265).—The Ulrica Toilette for the concert, theatre, or a quiet dinner. It is made of light blue silk brocade, trimmed with small flounces of Malines lace. The dress is made in *princesse* form; the front and side pieces are cut slightly too long, so as to allow for the draperies. It is opened in front upon *plastrons* of lace edged by satin bands. To make the dress more elegant, flowers may be added on the left shoulder, on the right side of waist, and on the left satin bow, which drapes the dress. Will take 12 yds. brocade; 8 yds. lace; 12 yds. satin ribbon.

PLATE THE FOURTH.

Fig. 1.—(266).—The Orleans Visiting Costume of black Shuddas or cloth. The entire costume has been made by a Tailor. The trimming consists of double rows of machine stitching, and it can be easily made at home by the help of our patterns. The dress can be made in either two or three pieces. In the first case, the overskirt is fastened on the petticoat, and the *plissé* at back is only 12 inches high; in the second, the *plissé* forms a separate petticoat, and the overskirt is sewn on a belt. If advice is sought, we should say make your dresses invariably on silk or lining for two reasons—first, the dress falls better, and does not get out of folds; second, much less material is required, consequently the expense of the costume is considerably lessened. The quantities required will be $6\frac{1}{2}$ yds 47 inch shuddas; 30 buttons.

Fig. 2.—(267).—The Leitrim Afternoon Tea Gown of blue *cachemire d'Ecosse*, with a *plastron* of cachemire tissue, edged by a thick cord of the same color. The front of corsage is open, and trimmed by double rows of frills; these full dresses, to look well, ought to be lined through-

out, besides the addition of a false hem. Caps to wear with these dresses are given on our fifth plate (see description). Will require 6 yds. *cachemire d'Ecosse* 47 inches wide; $1\frac{1}{4}$ yds. cachemire tissue.

Fig. 3.—(268).—The Brenda Promenade Costume of brown cheviot, trimmed with bias pipings of Pekin. The jacket is cut in Redingote style. The front of dress, which is slightly *bouillonné*, is trimmed by three bows and a *plissé*; the back is bouffant. Will take $5\frac{1}{2}$ yds. cheviot; 12 buttons; 1 yd. Pekin.

PLATE THE FIFTH.

No. 1.—BONNET of Black Velvet, having the crown encircled with bows of black velvet and rose velvet. At left side is a star-shaped bow of satin ribbon with narrow black stripes across it: strings of the same ribbon. In front a pink ostrich feather starts from the bow above-named.

Nos. 2 & 2A, and Nos. 7 & 7A, are both CAPS made with handkerchiefs measuring 13 inches square. No. 2 handkerchief has the point cut off, and filled up by lace. These elegant *coiffures* can be made at a minutes notice, and unmade in less time.

You proceed as follows:—Stretch the handkerchief on the table, so as to have two points before you,

point *a* is for the front; then with each hand you take *c* and *d*, and pleat the cap, as shown on Plate 7: 2 or 3 stitches will do to secure these pleats together; a flower or loops of ribbon, should be fastened on a safety pin, to hide the gathering. You next place the flower you mean to wear, in your hair, by two hair-pins. Then taking the cap by the point *a*, you place it on your hair over the forehead, and secure it there by a gold pin, or a butterfly, or any fancy jewel. The lace of the handkerchief will naturally fall a little over the flower, and look quite coquettish; you can secure the *coiffure* at back by two gold pins. Any kind of handkerchief trimmed with lace will do: for morning these *coiffures* are made of surah or Indian muslin of various shades. Every day you can vary the style, by changing the position of the flowers.

No. 3.—(269).—GILET of mauve silk, trimmed with a Medicis collar, and a *fichu* of surah, trimmed with lace. The *gilet* forms a round collar behind, gradually narrowing so as only to be seen as a transparent through the lace. Quantities required: $\frac{3}{4}$ yd. mauve silk; $\frac{1}{4}$ yd. surah; 2 yds. lace; 1 yd. ribbon; 6 buttons.

No. 4.—BONNET of black velvet, lined by gathered white silk, and trimmed by white ostrich feathers. At front is a small bunch of blue flowers.

No. 5.—(270).—MOURNING TOILETTE of Paramatta and Albert *crêpe*. The dress is trimmed by bands of *crêpe*; the back is bouffant. The jacket is opened behind, and trimmed by a deep band of *crêpe*: cuffs and *revers* to match. Quantities required: 6 yds. Paramatta double width: $2\frac{1}{2}$ yds. *crêpe*; 12 buttons.

No. 6.—BONNET of Brown Silk, with puffed crown of velvet of the same color at left side. At front is a frill of white lace, which is carried round to the right side, and the bonnet is also trimmed by two maize-colored feathers: strings of maize ribbon.

No. 8.—(271).—EVENING GILET, forming a square Sailor's collar behind, and trimmed all round by a *coquille* of lace. It is made of ruby satin, with an inner *gilet* of ivory brocade: the lace is ivory color. The roses are of the delicate tint of maiden's blush. If a *coiffure* is worn, it ought to match the *gilet* only, or else only the dress: it may also be of black Chantilly lace. Quantities required: 1 yd. satin; $\frac{1}{4}$ yd. brocade; 6 yds. lace; $\frac{3}{4}$ yd. ribbon.

WHITHER?

TAY BRIDGE, DEC. 28, 1879.

THROUGH all the darkling horror of the storm,
They went upon their way, those fated ones;
The kiss of love, perhaps, upon their lips,
The echoes of "God-speed" upon their ears;
Yet of love's kiss was born no subtle power

To warn of danger on the way before,
Nor had love's farewell one mysterious tone
To whisper of the awful Nevermore:
But warm with life, with energy, with hope,
From firelight of their hearths, from roofs of friends,
They went their way in dark December's storm;
They went their way—but whither did it tend?

Perhaps they heard the music of the bells,
Calling on faithful hearts to come and pray
In God's fair temples on that Sabbath eve,
That last, sad Sunday of the saddened year;
And well that night of nights might prayer arise
Through weird and solemn pauses of the storm,
For all who were "afflicted or distressed,"
Since while the worshippers were kneeling still
In temples decked with Christmas evergreen,
Death put his awful sickle forth, and reaped
A sudden, goodly harvest on the Tay!

There was no space for wailing cries of dread,
No time for wringing hands nor wiping tears;
One moment they were drawing life's full breath
And in the next Death's palsy smote them dumb.
One moment they were speeding on their way,
A dangerous way between the wave and sky,
And in the next a cloud-crossed moon looked down
Upon the chasm of a broken bridge,
Upon the boiling waters of the stream,
Where youth and maiden, age and little child,
Through storm and tempest unto death went down.
There was no sound of human agony,
No anguished shriek to tell of sudden doom,
God's voice was louder, speaking in the storm,
Than any cry that brake from dying lips:
God's voice was louder in His raging wind,
In furious rolling of His angry waves
Than crash of falling bridge or human shriek.

The morning sun will glisten on the Tay,
The evening breeze will ripple o'er its breast,
Memorials of the lost will come to shore
Clutched at and hoarded by sore-stricken hearts;
The lost themselves may float in battered guise
Unto the feet of those who watch and wait;
The bridge may link again its fairy chain
And stand with graceful poise in heaven's blue air,
But whither have they floated, the glad hopes
Of beating hearts that waited a new year?
Where is the love, the gladness, that went down
Into the seething waters of the Tay?
Where are the dreams, ambitions, wishes, aims,
Which filled the souls of those devoted ones?
The bridge may span the watery space again,
But what shall bridge the blank of broken lives?
What shall raise hope from out the waters dark
Of sudden sorrow, and build life anew?

No earthly power. But God will find a way;
No bridge of earth's device may span the gulf
That yawns between the mourners and their dead,
But faithful hearts will make their faithful grief
A bridge between the better land and ours,
Where angel messengers may come and go;
Until themselves, upon the King's Highway,
Do pass secure o'er Death's dark water-flood,
And meet their lost ones by another tide,
A tide that hath no storm, no ebb nor flow,
The river of the flood that maketh glad
The City and the Kingdom of our God!

HARRIETT STOCKALL.

THE COST OF HIS HERITAGE.

BY G. EWART FLEMING.

CHAPTER II.

GEORGE'S PHOTOGRAPH.



TIME had dealt generously with the
Garlands of Winwode Rest.

The Squire looked a picture of
middle-aged content and comfort
as he lounged in his arm-chair
before breakfast, the sunshine of a
December morning lighting up his
clear blue eyes, and playing with his curly
hair, now faintly streaked with grey.

He looked from time to time at his wife,
who stood at the window with her little
daughter—their last and fairest child, born soon
after poor George Garland was found dead in
the library, with the September breezes blowing
on his inanimate form, and the late autumn
rose-leaves scattered round him.

Time had been gracious to Alice Garland.
She had the same gentle face, the same sweet
eyes,—the same straight, elastic figure, come-
lier, stouter, may-be than of old, but not more
than was to be expected in the mother of the
two stalwart boys who were running together
up the elm avenue, returning from their daily
holiday walk, to meet the postman.

Miles, the elder, a youth of seventeen, nearly
rivalled his father in height, and displayed a
strong resemblance to the paternal features,
as, catching sight of his mother and sister, he
waved the letter-bag, and smiled upon them.

His brother Edward, who carried the *Times*
as his share of the spoil, was a boy of quieter
exterior, and bore upon his speaking counte-
nance a look which sometimes struck a pang to
the heart of his parents: for they saw therein
a likeness to George Garland, the dead-and-
gone uncle whom both boys remembered, but
of whom they spoke even now with bated
breath, as one to whose untimely decease a
mystery attached, beyond the ordinary dread
of sudden death.

The pang smote Mrs. Garland's heart on that
morning with special acuteness, as the two
boys bounded on to the terrace outside the
dining-room window. The sight of them,
both, in their way, so like the boys she remem-
bered of old, awakened painful memories, and
tears were in her sweet eyes as she unfastened
the window in answer to their clamouring, and
admitted them, with the frosty air clinging to
their garments, into the warm dining-room.

They kissed her tenderly, and with equal

affection, but less ceremony, saluted little Lilian, then crossing the room, shook hands in manly fashion with their father.

Mr. Garland unlocked the letter-bag accordingly to custom, and distributed its contents.

"Two for you, Alice; two, Miles, for you; and one for Edward."

"Ah!" cried the boy eagerly, "from Hesketh. I hope he can come. How thick it is!"

While his parents and brother were engaged with their own correspondence, young Edward Garland mastered the contents of his letter.

His face fell as he read his friend's epistle, but he was too well bred to intrude his boyish sorrow upon his parents' notice until they had inquired the nature of his news.

Inside the letter, which contained a reluctant and sorrowfully-expressed refusal of the invitation to Winwode Rest, was a photograph of George, who had enclosed it as a little set-off against the unwelcome contents of his letter.

It was a well-executed likeness, showing George at his best, in his cricketing uniform, leaning on his bat. His cap was off, and the rich curls clustered over an open brow,—the fearless dark eyes looked at the beholder with an expression of manly candour, and a gentle, somewhat sad smile curved the firm lips.

Looking at the portrait of his friend, Edward Garland became suddenly aware of a likeness therein to somebody else, but in the first recognition of the resemblance, he could not fix upon the person. While he yet stood with the portrait in his hand, trying to think of whom George Hesketh's photograph reminded him, his father broke the silence.

"What have you there, Edward?"

"Oh! papa," cried the boy, his grief bursting out at once, "Hesketh cannot come, his mother is not well, and cannot spare him. This is his likeness."

And the lad placed the photograph in his father's hand.

A faint color, born of a sudden emotion, tinged the Squire's cheek as he looked at the picture. His wife's quick eye detected the change, and she moved quietly to his chair, and placing a hand on his shoulder, looked with him at George's picture.

Mr. Garland raised one hand to his wife's, and the answering pressure convinced him that a thought similar to that which agitated his mind had arisen in hers at the sight.

"It is a fine face," said the Squire, presently, with a sigh.

"Ah! it is," responded Alice.

"And George is a fine fellow," said young

Edward Garland. "Oh! how I wish we could have had him here."

"So do I, my boy," said his father, "for your sake and his. But I am not sure that you need give up all hope of seeing him."

"Do you think he will come, papa?" was the eager question.

"I think, as he lives at Little Refford, you may see him, for Aunt Janet has written to ask us all to go there for the New Year. She has taken a house for six months in order to drink the waters."

"And shall we go, papa?" asked the three young people almost simultaneously.

"After breakfast, mamma and I will talk matters over, and if it can be arranged, I think, Edward, you will see your schoolfellow."

Breakfast appeared at this juncture, and the family assembled round the table. Fain would the young Garlands have enlivened the meal with speculations on the probability of their keeping New Year's Day at Little Refford, but the Squire proclaimed a truce to the subject, and as the heads of the family were unwontedly silent, the meal was soon dispatched, and they separated. The boys sought their various outdoor amusements, Miss Lilian, aged eleven, was claimed by her morning governess, who attended even in holiday time to superintend the young lady's music, and Mr. and Mrs. Garland, the former holding the photograph of George Hesketh, retired to the pleasant morning-room before mentioned in this story.

Seated side by side on the same sofa, where eleven years before they had read Caroline Garland's letter, husband and wife pondered over the portrait of Caroline Garland's son.

The suspicion in their minds, that this was no accidental likeness, was very strong. They compared the features one by one with those of their own boy; they traced the points of resemblance between that youthful face and the portrait painted in oils of George Garland, taken before his luckless marriage, which hung in Alice's room. Conviction strengthened as the resemblance became perfect, and at last Edward Garland laid down the photograph with a sigh.

"Alice," he said, "I shall not rest until I see this boy. I believe I should know George's child among a thousand. Shall we go to Little Refford as I said?"

"I think we ought," said Mrs. Garland; "it seems as if some guiding hand were leading us in this matter. How strange—if this should prove to be George's boy—that he and Edward should be schoolfellows. How strange

if it be so, that Aunt Janet should have chosen Little Refford as an invalid resort."

"It would indeed be strange, Alice, but we must not count too surely, even this time, upon success. Remember how many times we have been mistaken; how often we have been misled by *indicia* almost as conclusive as this photograph."

"But it is a speaking likeness," said Alice.

"Yes," replied her husband, again taking it up, "it *is* a speaking likeness. It speaks to me of many things, of my brother's wretched life, his tainted honour, his untimely death. It bids me take from shameful custody the hapless child of a hapless father, and if I can but trace that child, he shall be welcome to my arms, my heart, my home, as another son."

"And to mine," said Alice softly. "But it seems to me, Edward, that the task is beset with difficulties. You have no clue beyond the photograph. You never saw your brother's wife, you do not know the name of the man for whom she forsook her husband."

"That is true, dearest," replied the Squire. "But I feel as if I held the clue in my hand. We will go to Little Refford on Thursday. Of one thing, however, we must be careful, that no whisper of our intention reaches the Heskeths. If they are not the people we seek, our sudden appearance will have no significance for them. If they are—forewarned is forearmed you know, and even I, do not think that my brother's false wife will remain to face that husband's brother."

"No," replied Mrs. Garland, "I quite agree with you, Edward, that it is best to keep our arrangements secret. It would be hard to miss this chance."

"I might employ a detective to trace the child," continued the Squire in a musing tone, "but, as you know, Alice, I have always been loth to proclaim that shameful story, for love of my brother's memory and of the Garland name. No, I will work by myself, as I have hitherto done; I know I shall succeed if I can but come face to face with the boy's mother. The law will give me no claim upon the child whose companionship she forfeited when she fled with her secret lover, but I think that the same wild love which prompted her not to abandon the child then, will induce her to part with him now, rather than have the whole shameful story come abroad to her discredit and his. I think, if I can see her face to face, I shall know by instinct if she is George's false wife, and being convinced on that point, it shall go hard with me before I abandon the effort to recover his child."

"You are always right, Edward," replied Mrs. Garland, and the conversation then turned upon the speedy preparations necessary for the journey which had arisen in a manner so unlooked for.

Amid all this bustle and occupation, Alice Garland found time to warn her son to refrain from writing to his comrade at Little Refford.

"We shall be there on Thursday, dear," she said, "and think what a joyful surprise it will be for him, if he sees you suddenly at his father's door."

In which opinion young Edward Garland fully coincided.

CHAPTER III.

AT LITTLE REFFORD.

"The pond will bear again," announced young Walter Hesketh, bursting with glee into the room where George sat conning his books, for though holiday time, he had pursued his work, being a born student, though by no means a bookworm.

"The pond will bear again," repeated Walter, "and I want you to come out, George. Put away those old books, you shouldn't work on New Year's Day."

"Well," replied George, tossing down the volume he had been perusing, "I think you are right, Walter, I will come with you, but first I must clear away my books."

Accompanied with many grumblings at the delay from Walter, the table was cleared, and the two boys snatching up their skates left the room. In the hall they encountered their little sisters, Ethel and Sara, pretty girls of five and seven, picturesquely attired in their winter cloaks of scarlet cloth, and whose rosy faces, framed in brown curls, peeped with childish witchery from under their warm velvet hoods.

They were starting for their morning constitutional, in charge of Mrs. Waters, their nurse, and on seeing their brothers they appealed to her, begging to be allowed to accompany them to the pond. Mrs. Waters being in a propitious mood, assented, and the little party started off in high spirits, the children chasing each other in the chill winter sunshine.

The pond to which they were bound was situated in the public grounds of Little Refford, and was much frequented at this time by the youth of the place for the purpose of skating. In order to reach the spot from Mr. Hesketh's house, it was necessary to pass through the High Street of Little Refford, which was a small inland watering-place, little known to fame, but of considerable local importance.

Mrs. Waters and her young charges, escorted by tall, handsome George Hesketh, fared along the High Street, in haste to reach their destination, when they were brought suddenly to a standstill by an unexpected meeting.

From the open doorway of a handsome house rushed young Edward Garland, and threw himself into his delighted comrade's arms.

The little girls looked shyly at the bright, open-faced schoolboy, and Walter, anxious to know Edward Garland, the hero of so many boyish adventures as related by George, pressed forward and clung to the hand so frankly extended.

"Edward!" he cried enthusiastically, "Edward Garland."

Behind the delicate lace curtains of a room in the house opposite, Edward and Alice Garland watched the meeting, and for the first time looked on the countenance of their dead brother's child.

It was a painful sight to both.

The features of George Garland were faithfully reproduced in his son; and the hands of husband and wife met in silent sympathy as they watched the tender meeting of the boys, whose lives ought to have run closely side by side, and whose love for each other had sprung so warmly while they yet were ignorant of the tie between them.

"How did you get here?" inquired George at length, when the first greetings were over.

"We are all here," replied Edward, "my father and mother, Miles and Lilian. We are visiting Aunt Janet."

"Does your aunt live here?" inquired George.

"Oh! no," answered Edward Garland, "she is Miss Andersen, of Lily Bank, in Leicestershire, but she has taken Moira House," indicating the one from which he had emerged, "for the winter. She is an invalid, you know."

"And how long do you stay, Edward?" asked George.

"A week at least," was the reply. "And my father and mother are going to call on your people, so I hope, George, that after all you may go back with us to Winwode Rest."

"I fear not," said George gravely. "Mamma is not well, and does not like to spare me. But will you come with us, Edward? We are bound for the pond, there is capital skating."

Edward Garland gladly acquiesced, and re-entered the house for his skates. He did not seek his parents, who still remained at the window watching the little group. They saw Edward join his friends, and march arm-in-arm with George at the head of the little party;

they followed them with their eyes until a turn of the street hid them, and then resumed an earnest conversation.

Meanwhile Mrs. Hesketh was lying on a sofa in her small and somewhat shabby drawing-room. She was wrapped in a shawl, and looked pale and ill.

How changed was that wan, suffering face from the youthful countenance which had shone like a star in Caroline Garland's girlish married life, albeit it was brighter anywhere than in her husband's home: that face, for love of which George Garland had been an alien from home and friends; that face which had lured Walter Hesketh from the path of rectitude, and made him false to man's first and simplest code of honour, when he betrayed his friend.

But changed as it was, Walter Hesketh loved that face still. These two erring ones had that element in their once unhallowed affection, which rarely belongs to love of that kind—constancy. They had found love too strong for them,—whether they had honestly tried to conquer it matters not now to my story,—and they had been true each to each, while falsest to all others; their love had been dragged through deceit, shame, obscurity, and latterly through comparative poverty,—but it was as strong on this New Year's Day, as when Caroline Garland left her husband's roof in the little garrison-town, to share the fortunes of the man who, on his side, gave up name and friends for her sake.

The passionate love which she bore her child had made it impossible for her to leave him behind, and to the young man's impetuous fancy, the tiny boy seemed but a small drawback to the happiness of winning the woman he coveted. It is true he anticipated and dreaded, for Caroline's sake, the inevitable moment when Captain Garland, armed by the law, would recover his offspring, but the news of the wronged husband's sudden death, while it struck a blow to his remorseful heart, had dissipated that fear, and as time went on, and his wife had other children, he had thought less of George's position; whenever the thought did unpleasantly occur to him, he applied a healing balm composed of these ingredients:—

1. George was merely occupying the position which would have been his, had he—Walter Hesketh—openly married Captain Garland's widow.

2. While Edward Garland, of Winwode Rest, had two sons, there was no question of George's inheriting the Garland estates.

3. So long as he—Walter Hesketh—was assured that his own elder brother lived,

and might any day marry, there was no wrong done to Walter Hesketh the younger, by the son of Captain Garland being considered *his* eldest son.

4. He had always done, and would always do, his duty by the boy; he loved him for his mother's sake, and above all, he loved that mother too fondly to revive the old scandal and disgrace, when no benefit for the boy could follow such an action.

I do not say that this cleverly concocted balm did at all times soothe Mr. Hesketh's conscience, for, apart from the one great wrong of his youth, he was not an evil man, still for his wife's sake, and because any hint of parting with the boy distracted her, he kept silence upon a sore subject.

But though this topic was in some sort tabooed between husband and wife, Mrs. Hesketh's mind dwelt often upon it; and the recent acquaintance formed between George and Edward Garland caused her no little uneasiness. She was brooding sadly on the subject, when the door opened, and her son Walter put his head into the room.

"Mamma," he said, "may I come in?"

"Yes, dear," answered his mother, rising from the sofa, and stretching out her hand to him, not sorry to have her reverie interrupted. "Why have you come back before George?"

"Oh!" replied Walter half-pettishly, "Ethel and Sara got tired, and Mrs. Waters made me come back with them, and George does not want me now."

"Why not?" inquired the mother half-smiling, for she knew of old how frequent were the little tiffs between the brothers.

"Because he has got Edward Garland to skate with."

"What do you say, Walter?" cried Mrs. Hesketh sharply. "Edward Garland does not live here."

"No, but he is staying at Moira House with his Aunt Janet."

"Aunt Janet," sheechoed. "Miss Andersen?"

"Yes," answered Walter, "Miss Andersen, of Lily Bank, Edward called her. Do you know her, mamma?"

"No, child, how should I know her? Don't talk, Walter, my head aches."

Aye, and her heart ached too! How strangely that well-remembered name came back to her: Aunt Janet, her husband's aunt and godmother, and George's godmother too, for though Miss Andersen had declined to see Captain Garland's penniless bride, she had shown her friendship and love for him in being sponsor

by proxy to the boy.

"Does she live here?" said Mrs. Hesketh presently, and Walter, anxious to hear his own voice, entered volubly into the particulars of Miss Andersen's sojourn in Little Refford, and the visit of her relatives from Winwode Rest.

"And they are going to call on you, mamma," the boy continued, "and Edward hopes you will let them take George back to Winwode Rest. Shall you let him go?"

"No, dear, certainly not," was Mrs. Hesketh's reply. There was a defiant sharpness in her tone, which to older ears than those of her untutored child would have sounded sadder than the bitterest cry.

Presently, emboldened by her silence, Walter touched upon a subject which lay close to his childish heart, and which exercised sorely his childish curiosity.

"Mamma," he said, "was your name Garland once?"

"Walter," she cried, "what do you mean? What have you heard?"

She gazed with a wild inquiring look into his face, but its innocent expression disarmed her fears. The child could know nothing.

"Tell me what you mean, Walter," she said, trying to calm the trembling of her voice.

Then Walter, in his boyish way, told the story of the little memorandum-book, and how his brother had possessed himself of it, and then expressed his surprise that George should care to keep it.

"Because, if it is not *your* name, mamma," he said, his fine blue eyes unconsciously piercing her heart with their candid look, "it is of no value to us, is it?"

"No, my boy," she murmured, "it is of no value since it is not my name which is in it."

"Of course not," replied Walter, "and you do not know anybody of that name do you, mamma?"

"No, Walter, I do not know the name of Caroline Garland—*now!*"

(To be continued.)

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274

275

276

March 1890

Plate 1

The World of Fashion. Digitized by Google



277

278

279

March 1880

The World of Fashion.

Plate 2



280

281

282

March 1880

The World of Fashion.

Paris



283

284

285

286

287

288

March 1880

The World of Fashion

Plate 4



REVERSE VIEWS OF OUR 4 COLORED PLATES.

PLATE 1.

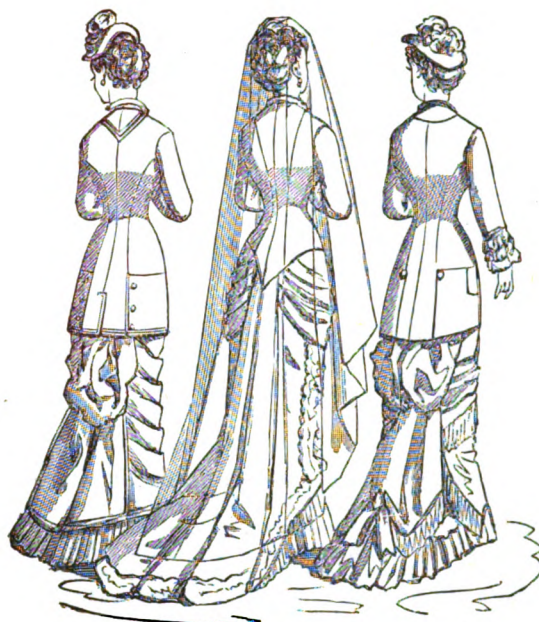


274.

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PLATE 2.



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PLATE 3.



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PLATE 4.



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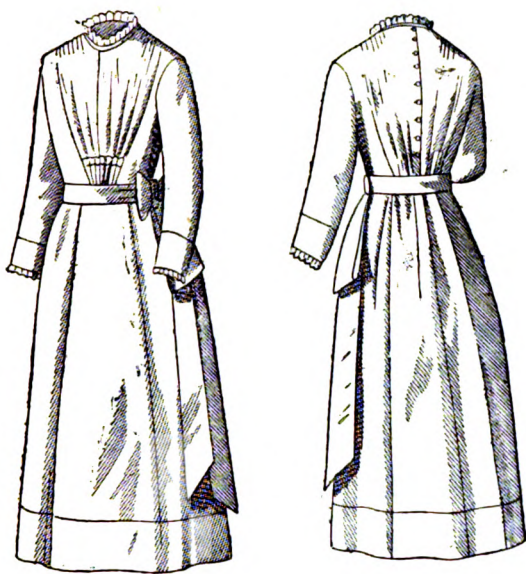
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CONFIRMATION DRESS.

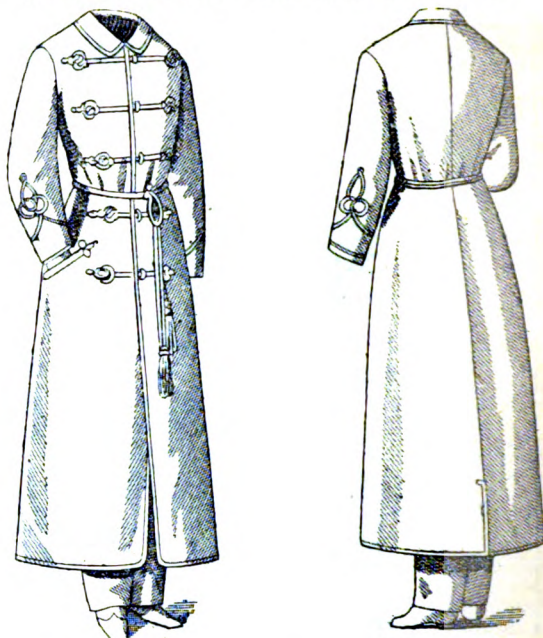


290.—FRONT.

290.—BACK.

No. 290.—CONFIRMATION DRESS of white muslin. The body is cut with round waist, and *plissé à la vierge*, and trimmed all round the neck and sleeves by a *crepe lisse* fril. The skirt is edged by a broad hem. The sash can be made of muslin, silk, satin, or *moiré*. If the veil is to be made of the same material, it is better to choose a muslin 67 inches wide. Will require for dress and sash, 3 yds. muslin, for the circular veil 2½ yds.

GENTLEMAN'S DRESSING GOWN.

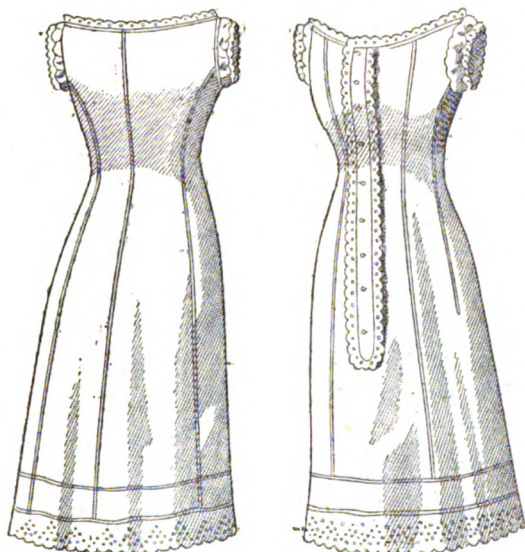


292.—FRONT.

292.—BACK.

This Dressing Gown is made of fine Angola either grey or light brown, lined throughout with scarlet silk, quilted, and the edges bound with scarlet ribbon, with girdle to match. The front is trimmed with five cross rows of double cord, with crow's toes at the ends. Cuffs formed with cord and Austrian knots. If less expense is desired, the Dressing Gown may be made of thin Witney and the lining omitted. Will take about 3 yards of a 54 inch material.

PRINCESSE CHEMISE.



291.—BACK.

291.—FRONT.

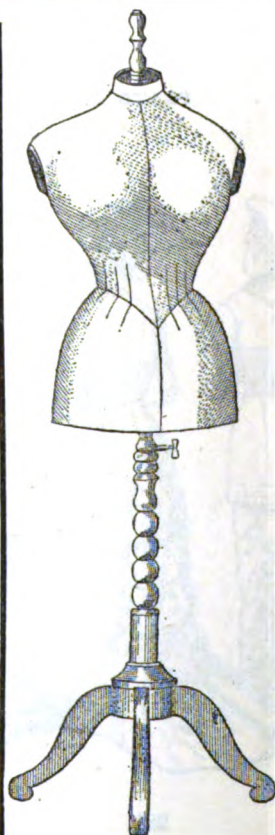
No. 291.—PRINCESSE CHEMISE made of Cambric, trimmed all round the neck and sleeves by valenciennes lace. A deep valenciennes flounce trims the bottom. Quantities required. 3 yds. of cambric; 5 yds. narrow valenciennes; 2½ yds. broad valenciennes.

This form of chemise may, if preferred, be starched up to half the height of skirt.

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21.—Close-fitting Pelisse, single-breasted with coat sleeve.

36.—Princesse Dress with slight train.

MARCH and APRIL, 1879.

52.—Polonaise Princesse, with draped tablier.

61.—Demi-Saison Paletot.

61A.—A useful half-fitting outdoor Jacket, with four seams in the back.

62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.

63.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.

65.—The Rosalinda Princesse Tunique.

75.—Alexandra Mantle.

81.—Double-breasted outdoor Jacket for cloth.

MAY, JUNE, JULY, and AUGUST 1879.

104.—The Agnes Costume, Corsage a gilet and panier.

105.—The Lillian Costume, Cuirasse & double panier.

108.—The Boulogne tunique, "Fishwife" style.

112.—Toilette for an elderly lady, Corsage & bouffant.

123.—Deep Mourning Costume, for a parent.

124.—The Agatha Costume, tunique and bouffant.

125.—The Beatrice Visite.

130A.—Dress-skirt & Norfolk Jacket body with yoke.

131.—Trouville Costume, corsage, tablier, and bouffant.

137.—Mourning Costume, pointed corsage & tunique.

140.—The Victoria Mantelet.

140A.—The new Shoulder Cape, two styles.

141.—The Croizette Pelerine Fichu.

142.—Lawn Tennis Tunique, (Pinafore style).

SEPTEMBER, 1879.

152.—Princesse Dress with long full train.

160.—The Ormonde Costume Corsage and Train skirt with folds at sides.

167.—Mourning Visite Mantle.

168.—Mourning Paletot, double-breasted.

169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pleats in the body.

OCTOBER, 1879.

170.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.

171.—Home Toilette, Corsage, skirt, and train.

174.—The Baden Costume. Corsage, long plastron, drapery, side pleats and back bouffant.

175.—The Alice Visite.

178.—Polonaise and skirt for a child of 5 years old.

178.—Galway Dinner Dress. Corsage, skirt, & train.

180.—Talbot Costume. Corsage upper & under skirts.

181.—The Powys Costume. Corsage and tunique.

182.—The Adela Casaque.

183A.—Corsage a basques, and tunique.

184.—Widow's Mourning Dress. Corsage and open tunique

186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.

187.—New Parisian Dressing Gown, Princesse style.

NOVEMBER, 1879.

188.—The Ernestine Promenade Costume. Corsage Cuirasse, upper skirt and bouffant.

189.—Princesse Dress for a child of 4.

191.—The Mabella Costume. Corsage, Tunique, and under-skirt with moderate train.

194.—The Petre Costume. Corsage a gilet, Tunique and bouffant.

195.—The Winchelsea Promenade Toilette. Pointed corsage, panier, and tunique.

196.—The Athole Costume. Basquine, double paniers, and bouffant.

197.—The Clarendon Visiting Costume. Robe Princesse, and draped echarpe.

198.—The Arabel Dinner Toilette. Tunique Princesse, and train.

200.—The Millicent Dinner Dress. Open corsage draped at sides, and draped tunique.

DECEMBER, 1879.

217.—The Leicester Costume.

219.—The Andassy Costume. Corsage, draperies, and bouffante.

230.—The Kathleen Robe and Tunique.

222.—The Alexandra Costume. Corsage, Upper and under-skirts.

223.—The Luchesi Costume. Corsage a gilet, and upper skirt.

225.—Dinner Dress. Tunique with square opening, and train.

226.—Ball Dress. Corsage princesse, and Paniers.

228.—Half-Morning Costume. Basquine a gilet and open tunique.

230.—New Tight-fitting Sleeve. 3d.

231.—Tight-fitting sleeve, with puff at elbow. 3d.

232.—Full Sleeve, with three puffs and cuff. 3d.

233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

No. 240.—The Connaught Costume. Basquin, Skirt and bouffant.

241.—The Elizabeth Visite Mantle.

242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.

243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.

244.—Dinner Toilette, Tunique Princesse, with draperies and pouf.

245.—Reception Costume. Pointed Corsage, draperies, and bouffant.

246.—The Biarritz Sortie du bal: very elegant and novel.

247.—The Prado Ball Dress. Pointed Corsage, draperies, front of skirt and train.

248.—Dinner or Theatre Dress. Corsage Princesse with draperies, draped tunique and bouffant.

249.—The Osborne Robe Princesse, with bouffant and slight train.

252.—The Muriel Gilet.

253.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.

254.—The Maud Gilet.

FEBRUARY, 1880.

257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.

258.—Carriage Costume. Corsage-Redingote with gilet, and draped tunique.

259.—The Gertrude Costume. Folded Tunique and double bouffant.

260.—The Percy Costume. Pointed Corsage, gathered Tunique, and bouffant.

261.—The Heloise Visite.

262.—The Rautau Costume. Corsage a revers, double tunique a revers and bouffant.

263.—The Beryl Ball Dress, low-pointed Corsage, and Tunique.

264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.

265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.

266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.

267.—The Leirim Afternoon Tea Gown, complete.

268.—The Brenda Promenade Costume. Corsage-Redingote and draped tunique.

270.—Mourning Costume. Corsage-Redingote and skirt.

272.—The new Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.

272A.—Under skirt for the above.

MARCH, 1880.

Plate 1.

274.—The Alice Promenade Costume, Jacket, upper skirt, and bouffant.

275.—The Karolyi Visite.

276.—The Myrtle Promenade Costume. Corsage Redingote, draped tablier, and bouffant.

Plate 2.

277.—Brides' Travelling Costume. Corsage, Redingote, tunique, and bouffant.

278.—Brides' Dress. Corsage, panier, tunique, and train.

MARCH, continued.

279.—Brides-Maid's Costume: complete except the underskirt.

Plate 3.

280.—The Gainsborough Costume. Corsage chassee, and tunique.

281.—The Harebell Costume. Skirts complete. (Corsage given full-sized with this Number).

282.—The Madrid Costume. Corsage, draped tunique, and bouffant.

Plate 4.

(JUVENILE COSTUMES FOR SPRING AND SUMMER, 1880. Price 3d. to 13 years of age.)

283.—The Dora Costume, for a girl of 10 years old.

284.—The "Mary" Costume, for a little girl of 6.

286.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.

286.—The Evelyn Costume, skirt and sash, for a girl of 7. (The corsage is given full-sized with this Number).

287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, and upper skirt.

288.—The Clarice Dress, for a little girl of 6 years old.

Plate 5.

289.—Mourning Costume. Pointed corsage and tunique.

Plate 7.

290.—Confirmation Dress, for a young lady about 15 or 16.

291.—Princesse Chemise.

292.—Gentleman's Dressing Gown: chest measure, 38 inches.

293.—Ladies Cooking Apron. 3d.

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201.—The Madeline Casaque, fur trimmed.

202.—The Pauline Casaque, for velvet and lace.

203.—The Althea Paletot, single-breasted, for cloth.

204.—The Marion Paletot, double-breasted with shawl collar.

205.—The Patricia Visite, cloth and fringe.

206.—The Margaret Mantle.

207.—The Barbara Visite, double-breasted.

208.—The Joceline Visite.

209.—The Adeline Pelisse, long skirt & wide sleeve.

210.—The Philippa Manteau Visite.

211.—Close-fitting, double-breasted Ulster, without belt.

211A.—Same style of Ulster, but single-breasted.

212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.

212A.—Pointed Hood for Ulster or Mantle. 3d.

212B.—Round Hood for do. do. 3d.

212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.

218.—The Marie Christina Visite Mantle.

229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.

239.—Circular Cloak, or Rotonde, with round hood.

239A.—Circular Cloak, or Rotonde, with pointed hood.

235.—The Ottoline Waterproof, new single-breasted style.

256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

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138.—Dress Skirt with medium Train.

139.—Dress Skirt with long Train.

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* * * Patterns are withdrawn from this list as soon as they go out of fashion.

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Its Poetry has been graciously approved by Royalty.
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SPECIALLY SELECTED FOR
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LADIES' MAGAZINE.

All these advantages render it the CHEAPEST LADIES' MAGAZINE in the World. It can be had of all Booksellers and Newsmen, Price One Shilling. It should be delivered on the first of every month.

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N. B.—Ladies will oblige by giving their orders early, as the demand for this Magazine is so great that the publishers can with difficulty supply it after the day of Publication.

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All cut for Chest measures of 27 inches. Age 12.

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„ 236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches.
„ 236a.—Flannel Shirt for a Boy of 13, Chest measure 32 inches.
„ 236b.—Ditto ditto for a Boy of 6, Chest measure 26.
„ 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
„ 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.

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(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes, 3d. each, post free.
Chest Measures, 19, 20½, 22, 24, 27, 28½, 30.

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Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 14 years of age; 14 years and upwards, 6d.

- „ 24.—Ball Dress for a Child 7 or 8 years old.
„ 38.—Princesse Dress for a young lady of 13 years.
„ 64.—Robe Princesse for a girl of 9 years old.
„ 76.—Little Miss's Costume, for a child of 7 years.

Juvenile Costumes, (continued.)

- „ 77.—Corsette a basques and Upper Skirt for a young lady about 14 years.
„ 78.—Paletot for a girl of 14.
„ 142a.—Lawn Tennis Pinafore for a girl of 7 or 8.
„ 143.—Planted dress for a little girl of 7 or 8.
„ 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
„ 145.—Corsette, panier, and skirt for a girl of 10.
„ 146.—Dress with low neck for a little girl of 5 or 6.
„ 147.—Zouave Suit for boy 8 or 9 years old.
„ 148.—Paletot or out door Jacket for a little girl of 6 years old.
„ 149.—Corsette a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½.
„ 150.—Man of War suit for a boy of 9 or 10 years old.
„ 151.—Boy's Sailor's Suit, age 7 to 8.
„ 151a.—Boy's Sailor's suit, age 10 to 11.
„ 161.—The Ida Costume for a girl of 8. Dress and Jacket.
„ 162.—The Alice dress for a girl of 11 to 12.
„ 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
„ 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesse and kilted blouse.
„ 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and blouse.
„ 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
„ 166a.—The same kind of outdoor Jacket for a girl of 8 or 9.
„ 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
„ 214a.—Ditto ditto for a girl of 14.
„ 224.—Ball Dress for a Girl of 12 or 13. Princess Polonoise, with square opening at neck.
„ 227.—Ball Dress for a Little Girl of 4 or 5.
„ 229a.—Single-breasted Ulster with cape for a little girl of 12 to 13.
„ 229b.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
„ 229c.—Single-breasted Ulster with cape for little girl of 5 or 6 years.

* * * This list is added to every month; for particulars of which see succeeding numbers of the Magazine.
* * * Patterns are withdrawn from this list as soon as they go out of fashion.

DEVERE'S SERIES OF DRESS BODY PATTERNS WITH BASQUES, CUT IN BROWN PAPER.

This set of Patterns is divided into two parts. The first series has seven brown paper patterns, for Children and Young Ladies.

The second series has eight brown paper patterns for Ladies from the smallest to the largest sizes.

The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 30, age 12 to 13.—Chest 30, age 14 to 15. Price 2s. 6d., post free.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches. Price 3s., post free.

Both these series of Patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families,

LE MONDE ÉLÉANT

OR

THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 675.

MARCH, 1880.

Vol. 57.

Observations

ON

LONDON AND PARISIAN FASHIONS.

In anticipation of a favorable spring and summer, the Manufacturers and *Modistes* have been preparing many novelties; the materials will be very rich, and this, combined with the present excellent taste in colors, and the combination of the Persian and Indian materials, will make costumes more elegant and ladylike than anything we have seen lately. The late wretched seasons have caused Ladies to think more of Ulsters and Waterproofs than anything else: the elegant has been laid aside for the useful. We hope for a great change in all these things: art and elegance will again be triumphant. It is fortunate that we have secured the services of one of the most eminent Artists in Fashion of the present day: the plates in our present Number indicate this; they are selected with great taste, and the Costumes are very admirably copied. We have had many letters complimenting us on the success of our new arrangements.

The great feature of the present Fashion, is that the Dress shall display the figure to the greatest advantage, that is why the *Princesse* style has continued so long in favor: the long Jackets, the favorites of the present moment, are but a development of this idea; they are made in every style and form, but all are intended to show the figure to the greatest advantage.

Sleeves are a little tighter, to show the form of the arm. The dress below the jacket is only swelled out sufficiently to make the *tout ensemble* all that can be desired; there is no change in trains.

In Jacket Bodices, the prevailing fashion is the "*Redingote*" style; the *Redingote* is merely a short, tight-fitting *cuirasse*, to which is added a separate skirt, formed of a straight band of material, about 8 to 12 inches in depth. The advantage of this cut is, that a perfect fit round the waist and hips can be obtained, without

any of that superfluous width at the bottom of jacket, which was usually found in the old form of *basquine* or *basque* body.

The children's Plate of Costumes contains every novelty suited to each age during the ensuing Spring and Summer season.

In our next month's Number we shall give our SPECIAL PLATE of TWELVE LADIES' MANTLES, JACKETS, DUST CLOAKS, &c., for Spring and Summer, with an outline plate containing the Reverse views.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

The Parisian Society of to-day offers some of the most astonishing contrasts: being a mixture of elegance and vulgarity.

Some Ladies will wear the most common materials, trimmed in the most elegant and expensive style. The luxury in apartments passes imagination. There is no longer any rule to be observed, every lady can let her fancy run free: if she has an artistic taste, so much the better. In entering a drawing-room at the present time, you seem at first to enter an old curiosity shop: for here, on the sofa is a fox's skin, on the centre table an old cachemire shawl, on the arm-chair by the window is a piece of ancient Turkish embroidery. In the right hand corner of the room stands an easel, on which is placed a work of art (or of no art at all), on this easel, more or less artistically draped, is a handsome piece of velvet, richly embroidered with flowers contrasting in color. On the whole, these things have a most charming *laissez aller* effect, but there must not be too much of it.

Flowers are seen everywhere: not the flowers that we were used to see in drawing-rooms and boudoirs, but gigantic flowers, small trees, which are placed behind the chair of the lady of the house, so as to form a canopy over the head of the fair hostess when presiding at a reception or a five o'clock tea.

Never has the luxury of Indoor Toilette been more studied, more elegant, or more charming. A Lady does not now wait till she has grown-up sons and daughters before she wears a cap; no, as soon as she is called Madame she wears a cap, but this cap is a superb nest of lace of the finest texture, which artistically frames her sweet face, or partly covers her hair. Her dress is a long *Princesse* gown (anciently called *douillette*) either of *drap de soie* or satin, trimmed all round by a *chicorée* of the same material, and tastily studded by ribbons and lace; her stockings are a marvel, and her shoes or mules *exquisite*.

Five o'clock teas, which were revived by our poor Empress Eugénie, are in great favor, and are becoming, perhaps, a little too common. Five o'clock tea used to be an hour of repose just before dressing for dinner.

The Empress's tea time was consecrated to the geniuses that wished to make themselves known to her; with her usual kindness and intelligence, she would listen to their poetry, their philosophy, would encourage one or another, and sometimes find so much enjoyment and solace in their conversation as to forget the hour for dressing, her Lady of Honour being obliged gently to remind her of the fleeting hour.

The toilette of these Afternoon Teas must be a very *recherché négligé*. Some are made of muslin, elaborately trimmed with lace, and worn over a pink or blue silk underskirt, sometimes of thicker material such as ruby velvet, trimmed with cream-colored lace, or *poult de soie* and brocade. The younger the lady is, the lighter and more vaporous must the tea-gown be. I have seen a very charming one made of white *mousseline de laine*, trimmed with *Archevêque* velvet, which being worn by a blonde, suited her to perfection.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

THE HAREBELL CORSAGE (281).

Our first full-sized pattern is the very novel and elegant style of Corsage belonging to the Harebell Costume, No. 281 of plate 3. This pattern consists of front, sidepiece, back, and sleeve. The trimmings of front and the two fishes are marked by pricking; the seam that joins the sidepiece and the back is marked by two cuts near the shoulder seam. Ladies who require the pattern of the complete skirt can obtain it by enclosing 6 stamps to the Editors.

THE EVELYN BODY, FOR A LITTLE GIRL OF SEVEN YEARS OLD. (286.)

Our second pattern (all the pieces of which are marked by one hole near the centre) is the double-breasted body of the Evelyn Costume, for a little girl measuring about 25 inches round the chest. The pattern consists of five pieces, viz., back, sidepiece, front, collar, and sleeve. On the front we have marked the middle of front, the fish, the button-holes, and the buttons. The kilted flounce and sash require no pattern, the flounce being only a straight piece of stuff 12 inches deep, and of the width required by the size of the kilt; the half sash is 15 inches at front, and 44 inches long, rounding off gradually to a point at back. If desired, the patterns of flounce and sash will be supplied by the Editors for 3 stamps.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our extra page.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

*** The Reverse views of all the Costumes on Plates 1 to 4 will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(274).—The Alice Morning Promenade Costume of brown cachemire. The jacket is buttoned at the side; the skirt imitates a *tablier*, and is trimmed by a wide and a narrow *plissé*; the back is *bouffant*, and the corners of the ends are turned slightly back. Quantities: 12 yds. cachemire; 14 buttons.

Fig. 2.—(275).—The Karolyi Visite Mantle of black silk trimmed with fringe, and having an ornament at the back. Will take 7 yds. silk; 9 yds. fringe; 10 buttons.

Fig. 3.—(276).—The Myrtle Morning Promenade Costume of a dark grey fancy material, trimmed with *velours Pekiné*. The jacket is cut in Redingote style. The skirt is in two pieces, viz.: underskirt and draped *tablier* and upperskirt. Quantities required: 16 yds. material; $\frac{1}{2}$ yd. Pekin.

PLATE THE SECOND.

OUR WEDDING PLATE.

Fig. 1.—(277).—Bride's Travelling Costume of light cloth, made in Tailor's style. The jacket is a rather long Redingote. The upper and the underskirts only make one, the pleats or folds being fastened on the lining. The trimming consists of three rows of machine stitching. Will take 7 yds. 47 inch cloth; 18 buttons.

Fig. 2.—(278).—Wedding Toilette of white silk and lace. The body is pointed back and front, and trimmed in front by a *coquille* of lace (which may be Brussels, Honiton, English point, or any other kind). An elegant drapery is laid on the hips. The train, which is trimmed all round by lace, starts from the front, opening a little above the knee, and being cut square behind: an underskirt of wide pleats goes all around the dress. The train petticoat is fastened on the underskirt of the dress just under the train. Quantities required: 17 yds. silk; 12 yds. lace; 2 orange wreaths, a diadem, and a bunch for the neck.

Fig. 3.—(279).—Bridesmaid's Costume of pink *mousseline de laine*, trimmed with fringe, ribbon, and lace. The jacket is cut *en Redingote*. The skirt in front is trimmed by alternate flounces of lace and *mousseline*. Two draperies start from the front, and are draped under the back of overskirt, which is *bouffant*, and gathered up in the middle of back by an elegant bow. Will require 15 yds. *mousseline*; $4\frac{1}{2}$ yds. fringe; 11 yds. lace; 4 yds. ribbon.

PLATE THE THIRD.

COSTUMES FOR THE BOAT RACE.

Fig 1.—(280).—The Gainsborough Costume of Oxford blue *cachemire de l'Inde* and brocade. The jacket is of the new style called *chasse-ressé*, trimmed in front and all round by brocade. The skirt is gathered in front by a ribbon, then opened and trimmed by *revers* and bands of brocade; the back makes two *pouffs*, and the overskirt forms a train. Quantities required; 7 yds. *cachemire de l'Inde*; $2\frac{1}{2}$ brocade; 18 buttons.

Fig. 2.—(281).—The Harebell Costume of of Cambridge blue *cachemire de l'Inde*, trimmed with satin bows and lace. The body is pointed behind; in front it forms two points, and is trimmed by curved *biais* bands and a bow.

The front of skirt is *plissé*, and crossed three times by two biais bands and lace, and finished at the bottom by two biais bands and a small *plissé*. The back forms four *pouffs*, and ends in a round train. Will take 7 yds. *cachemire de l'Inde*; 3 yds. lace; 7 yds. satin ribbon.

We give the full-sized pattern of this novel and elegant *Corsage*.

Fig. 3.—(282).—The Madrid Visiting Costume of black silk and brocade. The jacket is of brocade, with a *gilet*, cuffs, and pockets of silk. The skirt is ornamented in the middle of front by a broad band of brocade, and trimmed on each side alike: the whole front is laid in deep pleats held up by buttons. The back forms *bouffants* and ends, which fall on the skirt. Will take 14 yds. silk; 6 yds. brocade; 24 buttons.

PLATE THE FOURTH.

OUR SPECIAL JUVENILE PLATE FOR SPRING, 1880.

Fig. 1.—(283).—The Dora Toilette, for a young lady of thirteen: it is of mauve *cachemire*, trimmed by machine stitching. The jacket is long and round, and trimmed by *revers*; the overskirt is gathered in front by a ribbon, and elegantly draped behind; the underskirt is edged by a long *plissé*. Will take 10 yds. *cachemire*; 18 buttons.

Fig. 2.—(284).—The Mary blouse Costume, for a little girl of nine years old. It is of Oxford blue *cachemire*, the back and front are laid in pleats under the collar, a wide biais band edged by velvet and lace separates the blouse from the wide-pleated skirt. Between each pleat is a tab edged by velvet and fastened by a button. Will require 3½ *cachemire de l'Inde*; 4 yds. lace; 24 buttons; 5 yds. velvet.

Fig. 3.—(285).—The Gwendoline Promenade Costume, for a young lady about fifteen years of age: it is of mouse-grey cloth, trimmed in Tailor style by machine stitching. The jacket is of Redingote form, and the overskirt gathered in front by a ribbon, and well looped up behind. Long *plissé* petticoat. Quantities required: 5 yds. 44 inch cloth; 12 buttons.

Fig. 4.—(286).—The Evelyn Toilette, for a little girl about seven years of age: it is of brown merino. The jacket is of *princesse* form, edged by a *plissé*, and encircled by a scarf and bows and ends. To make it will require 7 yds. merino; 10 buttons.

We give the full-sized Pattern of this stylish and useful Jacket.

Fig. 5.—(267).—The Georgina Visiting Costume, for a young lady of 12 or 13; of Cambridge blue silk. The jacket is of Redingote style, trimmed by folds of silk: the overskirt is draped by bows in front, and well draped behind; trimmed all round by a *plissé* and folds of silk like the jacket. Will take 10 yds. silk; 12 buttons.

Fig. 6.—(288).—The Clarice Dress, for a little girl of five years old. *Princesse* dress of *cachemire*, trimmed by pipings, fringe, and buttons.

Will take 3½ yds. *cachemire*; ½ yd. fringe; 18 buttons.

PLATE THE FIFTH.

No. 1.—The "Duchesse" BONNET, for an elderly lady; made entirely of mauve satin, and stretched on the shape. The strings, which are edged on one side by white Malines lace, cross the crown, and are fastened under the chin by a tea rose. A cluster of tea roses, surrounded by lace, ornaments the right side.

No. 2.—Bow of Bretonne lace and *surah*. To make it, you simply take ½ yd. of lace gathered up to the end, and it will quite naturally take the shape represented by our design; then fasten it on a piece of muslin, add the bow of *surah* and the loop. The ornament consists of a *fantaisie* brooch, and may be varied at will.

No. 3.—BALL COIFFURE, for a married lady: it is ornamented by a spray of wild roses and a marabout feather.

No. 4.—The "Vultigeur." A Young Lady's HAT of white felt, trimmed by a long ruby-colored ostrich feather: the end of the feather is covered with a buckle of Strass.

No. 5.—"Le Parisien" BONNET of grey felt, trimmed all round by a fringe of small foliage, and at left side by a cluster of red poppies and leaves: the inside is ornamented by gatherings of poppy-red satin.

No. 6.—The "Bergeronnette" Bow, made with a lace handkerchief, which is simply pleated up in the middle by a ribbon, which is elegantly knotted. Handkerchiefs are used in very many various ways, for they have proved a great boon to Ladies. What is more charming than the "Bergeronnette," and more quickly made, unmade, washed, ironed, and made up again? It always looks fresh, is easily stored away, and the ribbon can be varied to suit the toilette without much trouble. The handkerchief ought to be 13 to 14 inches square.

No. 7.—Young Lady's BALL COIFFURE: trimmed with silver leaves and silver ribbon.

No. 289.—Young Lady's MOURNING COSTUME of *cachemire de l'Inde*, trimmed with Albert *crêpe*. The *cuirasse* is cut pointed front and back, trimmed by collar, cuffs, *revers*, and band of *crêpe*. The overskirt forms slight draperies at the sides, and is *bouffant* behind; the skirt is trimmed by bands of *crêpe* and a *plissé*. Quantity required: 6 yds. *cachemire de l'Inde*; 2 yds. *crêpe*.

IMPORTANT NOTICE.

IN consequence of many complaints as to delay and difficulty in procuring this Magazine, the Editors, at the request of a large number of their Subscribers, have now made arrangements for forwarding it by post, on the 28th of each month, on the following *prepaid* terms:—

This Magazine, post free in Great Britain, and other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 10d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

All Subscriptions must be paid to L. DEVERE & Co., 1, Kelso Place, Kensington, London, W.

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MONEY can be forwarded safely in the Registered Envelopes, which are sold at all Post Offices, price 2½d. each.

THE COST OF HIS HERITAGE.

By G. EWART FLEMING.

CHAPTER IV.

A RESPIRE FOR MRS. HESKETH.

THE red wintry sun was lying low in the heavens, shedding an angry-looking glow over the High Street of Little Refford, as Mr. and Mrs. Garland walked towards the retired suburb where Mr. Hesketh's house was situated. They were engaged in earnest conversation on the subject nearest to their hearts, when the sound of hasty footsteps behind them, and the tones of a familiar voice calling, "Papa! papa!" caused them to stop, and turning round they saw Miles, their eldest son, waving in his hand one of those fateful-looking orange-colored envelopes, the sight of which always makes the heart beat quicker in anticipation of sudden news.

"A telegram, papa," cried the lad breathlessly, as he came up to his parents. "I thought I had better follow you."

"Quite right, my boy," replied Mr. Garland, as he hastily opened the missive. It was from the butler at Winwode Rest.

"Please come home at once. A fire broke out in the west wing last night, the house is still burning."

This sudden and startling news, of course caused Mr. and Mrs. Garland to retrace their steps, and make arrangements for their immediate return to Winwode Rest.

Miles begged to accompany his parents, and they gladly complied with his request, feeling that the stalwart, energetic young fellow might be of great use in the confusion of affairs which awaited them at home.

There was barely time for a hasty and tearful parting from Edward and Lilian, who were confidently committed to the care of Aunt Janet, before the train was due, and in the hurry and anxiety attending the departure, there is no cause for wonder that the subject of George Hesketh passed from the minds of Mr. and Mrs. Garland.

As Alice stepped into the railway carriage, a gentleman passing from the train accidentally knocked her umbrella from her hand. He stooped to recover it, and with many apologies restored it to its owner, raising his hat as he did so with courteous grace, and disclosing a very handsome but somewhat care-lined countenance.

"I beg your pardon, Madam," he said in a tone of concern.

Alice smiled with her accustomed gentleness, and graciously excused the little accident, and the gentleman passed on his way out of the station.

Mr. Garland took his seat in the railway carriage with his wife and son, and as the train moved away, Alice remarked, *apropos* of the little adventure,

"What a very handsome man he was."

"Yes," replied her husband, "he had one of those candid, open faces, in which there is no guile."

Yet that man was Walter Hesketh.

He had just returned from London after two day's absence on business connected with the disposal of the cottage at Little Refford, and the success of his arrangements gave a pleasant turn to his thoughts as, with his head high in the air, and swinging his cane, he walked quickly towards home.

"Poor Stasie!" he murmured, with a tender smile, "it will please her for us to leave Little Refford, and lose ourselves again in the heart of London, that best of hiding-places. She will not mind hardship I know, if she can keep the boy at school a little longer. Then he will fight his own way. Poor girl!" his thoughts ran on, changing their current, "I think we did wrong to take the boy. Time and her other children would have weaned her heart from him, though he was her first-born. Now she has had years of companionship with him instead of months, and if the boy came to know the truth now, and if he turned from her, as a young unthinking boy might do, it would kill her."

A cloud fell on the handsome, open countenance while he mused, but as he neared his home, he cleared his face by an effort, and carried the sunshine of a smile into the presence of his wife.

Mrs. Hesketh was sitting in her bedroom, whither she had retired after hearing from Walter of the presence in Little Refford of the Garlands.

This intelligence, coupled with the incident of the memorandum-book, had smitten the weak, unhappy woman with an unreasoning fear,—a fear which haunted and oppressed her in spite of her better judgment and real knowledge of the world. She dreaded lest Edward Garland should identify her with the wicked woman whose reckless sin had brought death to his brother, and disgrace to her child; a terror seized her at the thought that if her be-

trayed husband's brother found her out, he would take her boy from her; or would do a yet worse thing, denounce her to that darling child as an outcast and sinner.

"I could not bear it," she had cried in bitterness to her heart, hour after hour through that weary day. "I could not bear to see the look of horror on his young face. I could better bear to part with him."

There, indeed, lay the secret of her dread. She was beginning to sound the depths of that sea of bitterness through which every woman who sins against her innocent children must wade: she was beginning to feel that there was a deeper disgrace than the brand of worldly scorn, a more degrading humiliation than the world's neglect;—and that this terrible disgrace, this uttermost humiliation, might be meted out to her by the look of reproachful loathing in her child's eyes.

To escape this, to keep her name good in that child's hearing, to be to him the honoured, stainless mother he had hitherto known, Caroline Hesketh felt that she could endure anything, bear any privation, and perform any toil.

Her musing was of this melancholy cast when the entrance of her husband aroused her.

She greeted him warmly, for the shortest separation was a long trial to her, and when their first affectionate words were spoken, Walter Hesketh related the result of his journey.

"We can leave Little Refford as soon as you like, Stasie," he concluded, "for Mr. Everard will take the furniture just as it stands."

A cry of joy escaped his wife's lips, and in a few hurried words she related the circumstance of the Garlands' presence in the town.

"I could not have borne the ordeal of meeting them," she cried, "now we can go at once, to-morrow, can we not?"

"Well, dear, you and the children could go to-morrow; I must remain for a few days, and you had better leave Waters to pack up."

So it was arranged that Mrs. Hesketh and the children should leave Little Refford by an early train on the following morning, and repair to furnished apartments already provisionally engaged by Mr. Hesketh.

This decision seemed to inspire Caroline with new life, for she shook off her languor and threw herself with spirit into the preparations necessary for such an abrupt departure.

Mrs. Waters was summoned, and received directions for winding up all affairs connected

with the small household; and before supper-time a neatly packed row of trunks, arranged in the hall, testified to the skill and willingness of the workers.

The children were in ecstasies, as children ever are, when unforeseen excitement arises in their daily life, and applied themselves to the packing, or otherwise disposing of their books, toys, and other personalities with cheery goodwill.

All but George.

He went about all the evening with a cloud on his brow, and a strange reluctance in his manner. He was old enough to know that there was some reason for this sudden fitting beyond that which appeared on the surface, and there was in his heart an element of boyish rebellion, against what he failed to understand, as he moved about from room to room, offering but little assistance to the workers when his own immediate possessions were packed in the large trunk allotted to him.

In strong contrast to his brother, young Walter Hesketh was at once the great help and hindrance of the whole party. His proficiency in nailing boxes, in tying knots of intricate device, in fetching and carrying of every conceivable thing required, or not required, made him an important person, and he gradually took not a little of the direction of the various movements into his own hands.

"George," he cried briskly, seeing his brother lounge into the dining-room in listless style, "see, here is a splendid strap for your box, you had better take it, and strap the box up to-night, if you have nothing more to put in."

"Stay, George," interrupted Mrs. Hesketh, who was packing at the centre table, "I think your box had better be left open till the morning. I shall be glad to put a few little things in, for which I can think of no other place."

"Very well, mamma," replied George, "I will take the strap, however, and put it by the trunk to be ready."

Late that evening, when the children and servants were all in bed, and while Mr. Hesketh smoked his cigar, according to custom (however cold the night), in the little garden at the rear of the house, Caroline entered the deserted boys' room. Against the dismantled wall, from which fishing-rods, cricket-bats, &c., were gone, stood an open trunk, and beside it the strap which Walter had recommended to secure it.

Mrs. Hesketh placed her candle on a table near, and kneeling down, drew George's desk

from the place where it was neatly packed in the box. She took from her pocket a bunch of keys. It was an easy task to fit a key to that simple lock, and in a few minutes the boy's little hoards were turned over with eager fingers, which found at length the thing they sought—the little russet-leather memorandum-book, which Walter had surrendered to his brother's keeping.

Mrs. Hesketh slipped the little book into her pocket, locked the desk, and replaced it in the trunk.

She then went slowly upstairs to her own room, where a cheery fire was burning. After turning the key in the door, she drew a low chair to the hearth, and sitting down, took the book from her pocket, and opened the cover.

"Caroline Anastasia Garland."

"The child was right," she murmured. "It is of no value since it is not *my* name. Not *my* name—no! in my heart I forfeited the right to be called Caroline Garland on that unforgotten day when Walter told me how much sweeter my second name sounded to him. But how could I have overlooked this, when I thought every clue to my past life was destroyed? And to think that George should have kept it! Does he suspect me? Ah! Heaven, that I should ask my heart such a question."

She heard her husband re-enter the house, and fasten the front door. Hastily, but with extremest care, she pushed the little book deep down into the glowing heart of the fire. The flames closed round it greedily; she unlocked the door, and when a few minutes later, Walter Hesketh entered the room, he found his wife seated by the fire, looking into the flames, and the feathery heap of white ashes had no significance for him.

"Why should I trouble him with this also?" she thought sadly.

CHAPTER V.

THE FATE OF EDWARD GARLAND.

At the end of a week, Mr. Garland had so arranged matters at Winwode Rest, that he was able to leave it in the hands of the workmen, who were busily engaged in repairing the dilapidations caused by the fire. Happily the damage, though extensive, was not irretrievable; but Winwode Rest was not, for the time being, a comfortable home, therefore the Squire and his wife arranged to return to Little Refford, and spend the remainder of their visit.

They had kept up a daily correspondence

with their son Edward during their separation, and from this source they had learned of the departure from Little Refford of Mr. and Mrs. Hesketh, with their family.

Edward wrote somewhat hotly concerning his disappointment, and described with much vigour an interview he had sought with Mrs. Waters, to demand news of his schoolfellow.

"She was dreadfully unsatisfactory," wrote the boy, "and seemed disinclined to tell me anything about George. She thought the family were going to India, she said, but I don't believe it, for George would have said something to me about such an important arrangement on New Year's Day, if it had been thought of by his parents."

"Ah! Alice," said the squire, after reading this part of the letter, "I think we were on the right track to find poor George's boy, but this sudden removal throws us off the scent once more."

Alice Garland sighed. She was weary, and her nerves were unstrung after the fright and excitement of the fire in her cherished old home, and she felt, moreover, a strange unwillingness to enter upon the subject of the missing boy. It was the first time such a feeling had come to her, after the years in which that topic had been discussed at Winwode Rest, and in after days Alice thought of it, and wondered if that strange, reluctant feeling, which haunted her on that morning, and throughout the journey to Little Refford, had been a presentiment of the event which followed it.

Be that as it may, the day never came to her, when she could think of that railway ride with calmness.

It seemed as if her husband's manner was more tender than even its tenderest wont, that he was more careful for her comfort, more attentive to her wants than usual, and, having the compartment to themselves, husband and wife sat hand in hand during the journey.

Miles had remained at Winwode for a few days, to carry out a pet project of his own regarding a studio, and Edward and Alice Garland beguiled the length of way they travelled with anticipation of the joyful meeting with their two children at Little Refford.

It was afternoon, the raw cold afternoon of mid-winter, when Mr. and Mrs. Garland left Little Refford station to walk to Moira House, their temporary home. They had half expected to see Edward at the station, and Mr. Garland proposed that they should go through the public grounds on their way, in case he may

have been beguiled to the pond for his favorite exercise of skating.

"Though," he added, "it is very unlikely to-day, as there has evidently been a thaw here."

Arm-in-arm, husband and wife entered the public gardens. Without diverging from the main pathway, they could see the pond. There was a little crowd, and a brief glance at the demeanour of that crowd showed that something untoward had transpired.

Mr. Garland dropped his wife's arm, and hurried to the pond-side, but Alice followed.

She saw a hole in the ice, large, yawning, horrible. She heard, as in a dream, the words:

"It's the young gent from Moira House, young Mr. Garland."

Then, with a sudden accession of terror, she clutched at her husband's arm.

Too late! too late!

There was a leap, a crash and cracking of ice, a splashing of water, the horrible hole yawned to double the size she saw it at first; and Edward Garland was in the pond, to seek and save his son!

In after years, she never knew distinctly what happened, nor whether it was hours or minutes which passed beside that fatal pond.

There was help at hand, courageous human beings exerted their utmost skill and strength to save father and son, and other kind souls, men and women, spoke words of sympathy and good cheer to the white-faced woman, who stood breathing hard and short, and speaking no word, but keeping her eyes fixed on the fatal spot, where half her life had gone down.

"God help her!" broke from trembling lips of many of those around, and silent prayers went up from more than one faithful heart through the evening air, but an awful numbness, paralysed *her* heart and brain. She could not pray, she could not weep, she could not think, she could only stand rigid and mute, with those hard-drawn, short breaths rending her bosom, while the dreadful efforts at rescue went on.

Once or twice some person wiser, if not kinder, than the rest, made an effort to lead her away, and this aroused her to resistance, but after expressing her intention to remain, she relapsed again into the same mute immovableness.

At last,—but, as I have said before, *she* knew not whether after minutes or hours,—young Edward Garland was laid on the bank. A doctor, who had been sometime in readiness, took him in hand, and applied the usual remedies, but without effect. They bore him

to the nearest house, and returning, found a second burden awaiting their sad services.

One look in her husband's face, one long, piercing look, dreadfully intent to read that countenance through the evening shadows, and then Alice Garland tottered forward, and fell upon compassionate, outstretched arms in a dead faint.

* * * *

Walter Hesketh was wearily waiting his turn in a merchant's office, while that merchant interviewed clerk after clerk, with a view to engaging a cashier. He was also patiently waiting his turn at the morning paper, for which several pairs of hands were outstretched each time one pair put it down.

At last he was in possession of the coveted sheet, and one of the first things which caught his eye was a paragraph headed:

"FATAL SKATING ACCIDENT AT LITTLE REFORD.—An accident, resulting in the death of two persons, father and son, occurred here on Tuesday evening. The deceased gentlemen were Mr. Edward Garland, of Winwode Rest, Fairshire, and his son, a promising youth of sixteen. It appears, &c., &c."

But farther than this Walter Hesketh could not read. The shock was terrible, but even in his first surprise he remembered his wife.

"I hope Stasie will not get hold of a paper," he thought, "it will vex and worry her, poor girl, to have such news, and I not there to speak lovingly to her. I would go back at once, but I may miss my one chance of work, and God knows, I cannot afford to do that."

Just then his turn came, and from what he could judge of the merchant's manner, Walter Hesketh had good hope of the appointment.

"You shall hear from me, Mr. Hesketh, you shall hear from me," and Walter gladly and hopefully took his leave.

He hastened to the apartments which made the temporary home of his family, and sought his wife at once.

He found her in their sleeping chamber, alone and in tears.

"Stasie," he cried hurriedly, "have you seen—"

"Yes," she cried, clinging to him, "I have seen the dreadful news. It has shaken me to the core of my heart."

"Does George know?" inquired Mr. Hesketh.

"No," she cried shivering, "we must keep it from him. There is no need he should know now, is there?"

"No, dearest, not now," replied her husband, "but Stasie, my darling, do not tremble so, I must tell you this—then we will speak of it no more—you know this dreadful accident leaves but one life between George and Winwode Rest, and if that life fails——"

"But it will not fail," she cried feverishly, "it is a young life, a healthy life."

"So were these now taken," answered Walter Hesketh gravely. "My love, think of this sometimes—nerve yourself to think of it—if Miles Garland dies unmarried, or without heirs, Winwode Rest must come to George: Stasie, we must not wrong the boy then, whatever be the cost of his heritage."

She was silent a moment, and then said slowly:

"No, Walter, we will not wrong the boy, though that cost be the knowledge of his mother's shame. But not yet, Walter, not yet!"

(To be continued.)

WOMAN.—He cannot be an unhappy man who has the love of woman to accompany him in every department of life. The world may look dark and cheerless without—enemies may gather in his path—but when he returns to the fireside, and feels the tender love of woman, he forgets his cares and troubles, and is a comparatively happy man.

Reviews.

MONEY. By James Platt, Author of "Business," "Morality." London: Simpkin, Marshall & Co.

As Mr. Platt says in his preface, the very title of his book is attractive, money being "a subject every man is interested in," and we will ask our author's leave to go farther, and say every woman too.

Although the main contents of the volume necessarily appeal more directly to men, and especially to men of business, there is so much solid sense in Mr. Platt's arguments, and such clear force of reasoning, making plain the most abstruse points of his subjects, that every thoughtful woman may derive benefit, from the perusal of "Money." The care with which it is written, and the elevated refinement of ideas which pervades it, make its style as agreeable to the weaker (though not always the more incompetent) sex, as to the sterner spirits whose lives are passed in the toil of making the money of which Mr. Platt writes. In the quotation from Schiller at the head of the preface—

"And it rules as god of the world,"

we have a stern and not over palatable truth, but if Mr. Platt's book be widely read in the same spirit with which it is written, we feel assured that both men and women would have sounder, and at the same loftier, ideas of the medium which supplies their necessities and pleasures, and that the love of money, hitherto the root of all evil, would be changed for a wider reverence for the uses to which money may be put. In conclusion, we are convinced that no better use could be found for one special coin—a shilling—than the purchase of this excellent book.

THE HOME KNITTER. By a Lady. New Edition. 10th Thousand. **THE STOCKING KNITTERS' MANUAL.** By Mrs. George Cupples. 88th thousand. Edinburgh: Johnstone, Hunter, and Co.

These are two useful little manuals for the aid of home employment, and contain simple and exhaustive information on all subjects connected with plain and fancy knitting. The contents include patterns for stockings, quilts, shawls, and hoods, and mothers will find many novelties for the use of their little ones.

THE LIFE AND POEMS OF ELIZA F. MORRIS. Written and Edited by her Husband. London: J. Burns, Southampton Row.

This is a very interesting work, portraying the inner life and works of a talented and engaging woman. It is, as the title suggests, a work of love, the body of the volume being written, and the Poems and Letters edited, by the husband of the gifted poetess. No truer picture of happy married life can be imagined than is here depicted; it is deep calling unto deep as it were, the deep of human bereavement and affection unto the deep of a love that has passed "beyond the stars." In these later days, when marriage is more than ever a lottery, it is refreshing to read such a volume as this, proving, as it does, that "to the marriage of true minds" there is no impediment. Of the poems themselves, it is less easy to speak without seeming to give undue praise; but there is no note of poetry, sad or joyous, which is not sounded in this charming volume. We have read it reverently, remembering that the singer is no longer among us, and to all who love tender and true poetry, we earnestly recommend "The Life and Poems of Eliza F. Morris."

NEW WEBBING FOR LADIES' JERSEYS.

Among several specimens of this new material for Ladies' Garments, we are pleased to call attention to the Elastic Webbing for Ladies' Jerseys, sold by Messrs. J. Platt & Co., of 77, St. Martin's Lane and Cranbourn Street. It is of exquisite softness and pliability, and the strength and elasticity of its texture render it the *ne plus ultra* for this now very fashionable garment. It is made in deep red and Navy blue, and blends admirably with the soft materials sold for the lower part of the costume. Ladies desiring to procure material for a Jersey should order Platt's Elastic Webbing from their draper, as the Messrs. Platt supply the trade only.

1 vol. cloth, fcap. 8vo. 5s.

POEMS AND SONNETS.

By HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

"Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

"Pretty and sweet, tender and plaintive."—*Illustrated London News*.

"A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.

"Full of thought and tender feeling: thought that elevates, and feeling that is not tinctured with drowsiness or melancholy."—*Malvern News*.

LONDON:—

Simpkin, Marshall & Co., 4, Stationers' Hall Court, and all Booksellers and Newsagents.

The Court and High Life.

ON Feb. 4th Her Most Gracious Majesty (accompanied by Princess Beatrice) arrived at Buckingham Palace from Osborne, for the purpose of opening Parliament on the 5th. This august ceremony was performed with great state, and in veritable "Queen's weather," and the royal progress from Buckingham Palace to Westminster was marked by the most loyal tokens of enthusiasm from an assembled people, full of rejoicing to see again among them the face of a deservedly beloved Sovereign. On Feb. 19th the Court left Osborne, the Queen and Princess Beatrice arriving at Buckingham Palace the same afternoon. On Friday, the 20th, Her Majesty held her first drawing-room of the season, which was most brilliantly attended. According to present arrangements, the Court will remain at Windsor Castle till the middle of March, when her Majesty returns to Buckingham Palace to hold her second drawing-room. A third drawing-room is to be held after Easter. Feb. 10th was the fortieth anniversary of Her Majesty's marriage with the lamented Prince Consort.

Their Royal Highnesses the Prince and Princess of Wales, with their family, have returned to town for the London season, and were present at the opening of Parliament.

The Duke of Edinburgh was also present at the ceremony. Her Royal and Imperial Highness the Duchess is in constant attendance on her august mother, the Czarina, at St. Petersburg.

The Duke and Duchess of Connaught, accompanied by Princess Frederica of Hanover, attended the opening of Parliament. Their Royal Highnesses have since received a visit from the Princess Henry of the Netherlands, the eldest sister of the youthful Duchess.

Our readers will have heard with much regret of the accident which occurred to the Princess Louise and the Marquis of Lorne, on Feb. 16, while driving to Ottawa to hold a drawing-room. Happily most favourable news has been received since the first announcement, and H.B.H. the Princess is recovering from the effects of the accident.

The Empress of Austria is enjoying the season's hunting in Ireland, but met with a slight accident soon after her arrival. It was not, however, of sufficient gravity to curtail her Majesty's sport, which has been shared by many distinguished persons, both from our own land and the sister isle.

It is stated in Continental circles, that a marriage is arranged between the Crown Prince Rudolph of Austria, and Princess Mathilde, daughter of Prince George of Saxony.

The latest bulletin speaks of a marked improvement in the health of Queen Margherita of Italy. Her Majesty, with King Humbert and the Prince of Naples, spent the carnival season at Rome.

Her Grace the Duchess of Marlborough is earning golden opinions from all, for her noble endeavours in the cause of Irish distress. It is a royal work, undertaken in a royal spirit, and responded to in a royal manner.

Her Majesty has been graciously pleased to allow the precedence of a duke's children to the youthful family of Cavendish-Bentinck, brothers and sister of the Duke of Portland, the youngest of whom, Otto-

line Violet Anne, is eight years of age. It will be remembered that the young Duke of Portland recently succeeded his uncle.

The marriage of the Earl of Londoun with the Hon. Alice Howard, third daughter of Lord Howard of Glossop, took place at Chelsea on Feb. 4th. The bride was attired with great magnificence, and wore jewels of exceptional beauty. The costumes of the bridesmaids were much admired, as were also the elegant costumes of Her Grace the Duchess of Norfolk, the Marchioness of Bute, Lady Howard of Glossop, and Lady Herries, all near relatives of the bride and bridegroom. The wedding presents were splendid, the bridegroom's gifts containing some of the finest gems in Europe.

The marriage of the Earl of Ranfurly, with Miss C. E. Caulfeild, was solemnized at St. George's, Hanover Square, on Feb. 10, the bride being attended by seven bridesmaids. The wedding-dress was of white satin, trimmed with Brussels lace, and over a wreath of orange-blossoms was worn a splendid Brussels veil; diamond tiara, necklace, cross, and earrings, the gift of the bridegroom, and diamond and pearl bracelet. Lord and Lady Ranfurly left town in the afternoon for Paris, en route to Marseilles, to join his lordship's yacht in the Mediterranean.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

HER MAJESTY'S.

Mr. Carl Rosa's Opera Company continue to receive great support from the lovers of English opera. The appearance of Miss Minnie Hauk has been a great attraction, and the talented little lady has delighted her numerous admirers by her impressive impersonations in *The Taming of the Shrew*, *Aida*, *Mignon*, and *Carmen*. Miss Julia Gaylord has greatly added to her musical fame by her appearance in *Lohengrin*, where as Elsa of Brabant she created a profound sensation. An additional interest was afforded in the representation of *Lohengrin*, on one occasion, by the appearance of Herr A. Schott, of the Royal Opera, Hanover.

THE LYCEUM.

Here Mr. Henry Irving continues to repeat his latest triumph as Shylock in *The Merchant of Venice*. We regret to record that for two evenings during the month Miss Ellen Terry was prevented by indisposition from appearing as Portia, thus causing great disappointment to the crowded audiences so desirous to see her lifelike impersonation of the Belmont heiress; but Miss Alma Murray supplied the lady's place with readiness, enacting the difficult part entrusted to her with great delicacy and care.

THE PRINCESS'S.

For the first time for eleven years and a half, *The Streets of London*, by Dion Boucicault, has been revived at this favourite house. The revival of the play has been attended by a renewal of the great success which formerly attended it. It is carefully put on the stage, the new and realistic scenery being by Mr. Julian Hicks, and a powerful company supporting the various characters. Mr. Charles Warner appears as Badger, and all who remember the character, and who have seen this talented young actor, will judge what a treat is in store for them, if they have not yet witnessed his latest success. All intending to do so should hasten their arrangements, as the revival of *The Streets of London* is to last only four weeks from its first representation on Feb. 16th.

THE HAYMARKET.

The management of Mr. and Mrs. Bancroft promises a bright future for this almost historical house, and the powerful company which these refined artists

have gathered round them is a safe guarantee of the quality of the entertainments to be provided for old comers and new friends. The present cast, which nightly represents Lord Lytton's comedy *Money*, is one which could only be drawn together by a combination of refined tastes and business capabilities, and all must allow that those desirable qualities are united in the persons of the new lessees and managers of the Haymarket Theatre.

THE COURT.

Here *The Old Love and the New*—the ship of married love—continues its nightly voyage through storm, peril, and almost wreck, to an ultimate haven. The touching language of the play, its powerful situations, its wonderful scope for the display of emotion, continue to win the strongest sympathies of the audience, and to hold breathless many a one at first prepared to be critical. The strange force shown by Mr. Coghlan, in depicting a restrained emotion, is one of the most powerful phases of his acting; and the lighter scenes, contributed by Mr. W. G. Anson and Miss Winifred Emery, alternate admirably with the graver portions of the comedy.

THE FOLLY.

The performances at this house are varied; thus Mr. J. L. Toole enables the public to see him in most of his celebrated characters. He has appealed to the risible faculties of his audience in the overbearing manner and loud costume of Chawles in *A Fool and His Money*, and he has displayed the idiosyncracies of Tom Cranky, the working-man in *The Birthplace of Podgers*. He has also revived *Paul Pry*, and entertained a mirthful audience with his views concerning *Domestic Economy*; but, let Mr. Toole appear when and how he will, he is always welcome. A new and original drama, by Mr. H. J. Byron, called *The Upper Crust*, is shortly to be produced.

THE OLYMPIC.

Here Mr. H. J. Byron's drama *Red Tape* is very powerfully acted, Mr. J. S. Clarke appearing in the principal character. The scenery is very effective, and the acts well arranged. It is followed by Coleman's comedy, in five acts, *The Heir at Law*, in which Mr. J. S. Clarke sustains the character of Dr. Pangloss, LL.D. and A.S.S. He is supported by a very strong company, among whom are Messrs. John Ryder and Charles Harcourt.

THE OPERA COMIQUE.

After a long and most successful run, *H.M.S. Pinafore* has been withdrawn. The Christmas feature at this house has been the "Children's Pinafore," an entertainment in which all the characters in Messrs. Gilbert and Sullivan's popular opera were sustained by children. A new vaudiville, by Messrs. Deprez and Cellier, entitled *In the Sulks*, has met with great success, and at Easter we are promised *The Pirates of Penzance*, which is now creating so great a sensation in New York.

Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

FOREIGN SUBSCRIBERS.

This Magazine will be posted *free* to any address, on the last day of each month, for 12s. a year, paid in advance. Single copies, post free, for 13 stamps, *Foreign stamps* cannot be accepted.

CARRIAGE OF MODEL BUSTS.

The carriage of the CRATE and MODEL BUST to the Country by railway costs in England from 1s. 6d. to 3s. according to distance; in Scotland about 4s.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the March Number of our "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 3d. each, post free.

LADIES' ULSTERS, MANTLES, &c.,

FOR AUTUMN AND WINTER, 1879-80.

We will send, post free for 3 stamps, the Steel Plate Engraving of Ladies' Ulsters, Mantles, &c., that appeared in November last, with reverse views and description.

B. R. W. (Cape of Good Hope)—Declined with thanks. The MS. remains at our office at your disposal. Foreign stamps are useless for posting in England.

C. R.—Under consideration.

EVELINA.—Declined with thanks. You have not complied with Rule III.

MISS MCLEAN writes:—

"I shall be most happy to become a subscriber to your magazine, for until I got into the way of getting it direct from you, I had a difficulty in obtaining it, as we live far in the country. I was obliged to put some friend in town to the trouble of getting it for me, and sometimes I had sent to me instead a fashion book of some other kind that I did not feel satisfied with at all."

We have received many complaints from Ladies who have had other fashion journals offered to them, but we trust that now we afford facilities for obtaining it direct, this will not again occur. We are much obliged by your kind opinion.—Ed. W. F.

MRS. B. (Crowle) writes:—

"I beg to thank you for the patterns I received some time back. They are simple, pretty, and stylish; in fact, they far surpass anything I have bought before, and are worth more than double their price."

MRS. WILLIS writes:—

"I like your costumes very much, they are so quiet and ladylike."

MRS. R. C. (Cromer) writes:—

"I have taken the 'World of Fashion' for some 16 years, and I never require any other. The style of costumes are so easy to cut from, and the patterns sent with the book very perfect in cut and fit."

MRS. S. (Middlesborough) writes:—

"I have been a subscriber to your Magazine for 10 years. I am a dressmaker. I am much pleased with the late improvements in the Magazine, also the very good and cheap patterns."

MRS. A. S. (Hartlebury) writes:—

"I have taken your Journal for some time, and find it most useful and much improved."

A MOTHER (Liverpool) writes:—

"Your Magazine is of the greatest service to me. My two grown-up daughters make nearly all their own and my dresses, and my nurse entirely makes those of my two younger children, from your valuable patterns."

In reply to the above kind letters, we can only assure our kind readers that our gratitude for their appreciation shall be shown by renewed efforts to increase the practical value of "THE WORLD OF FASHION."—Ed. W. F.

Letters acknowledged with thanks from J. N. W. (Walsall), J. E. (Manchester), Mrs. R. S. (Newport), E. L., J. Oliver, &c., &c., &c.



294

295

296

April 1890

Paris

The World of Fashion.

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297

298

299

April 1880

The World of Fashion.

Plate 2.

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April 1880

300

301

302

Plate 3

The World of Fashion.



303

April 1880

304

305

March 1880

The World of Fashion.



306



307



308



309



310



311



312



313



314



315



316



317

April 15/90

The World of Fashion.

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Plate 5

REVERSE VIEWS OF OUR 4 COLORED PLATES.

PLATE 1.



294.

295.

296.

PLATE 2.



297.

298.

299.

PLATE 3.



300.

301.

302.

PLATE 4.

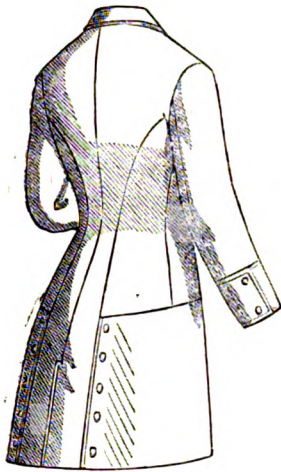


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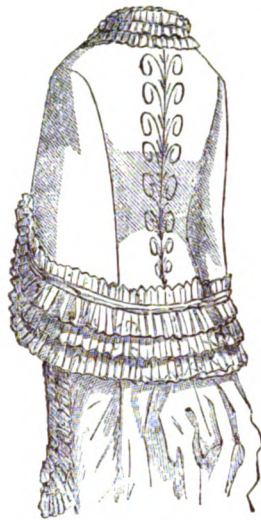
304.

305.

REVERSE VIEWS OF OUR FIFTH PLATE.



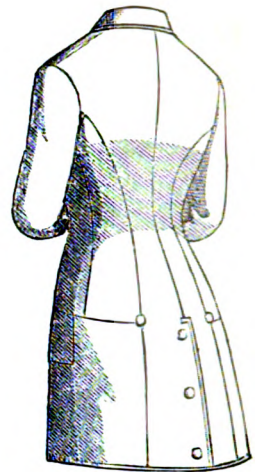
306.—BACK.



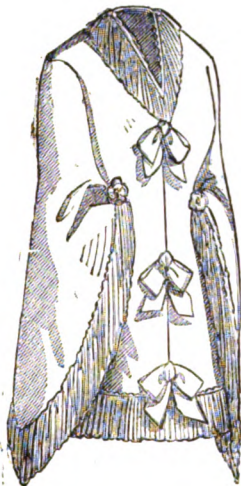
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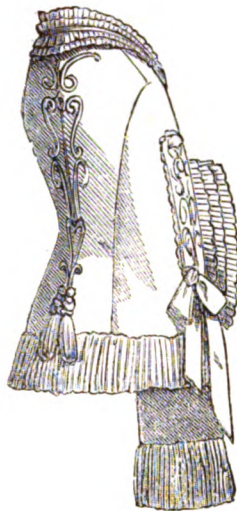
308.—FRONT.



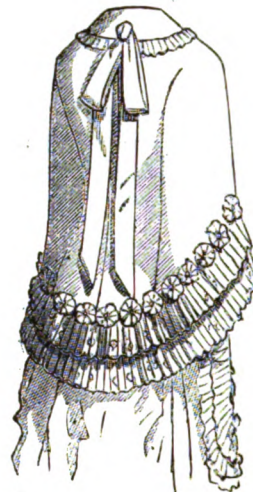
309.—BACK.



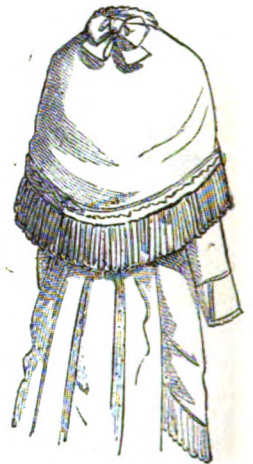
310.—FRONT.



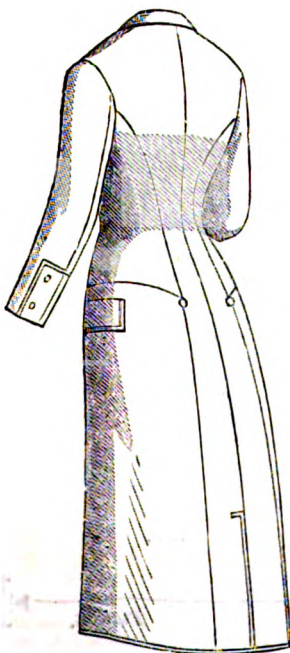
311.—BACK.



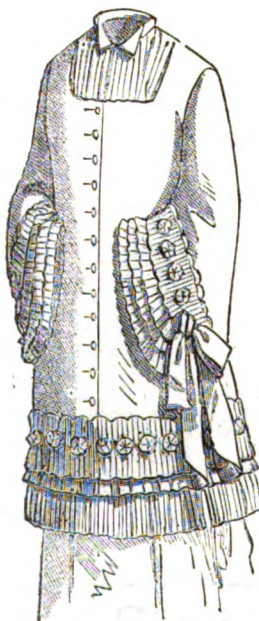
312.—BACK.



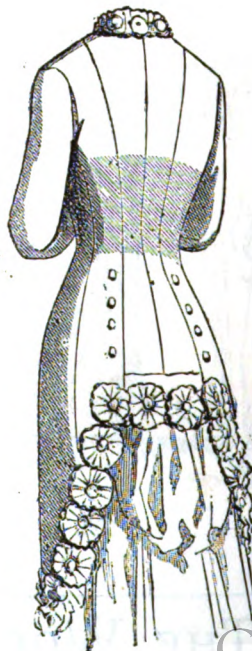
313.—BACK.



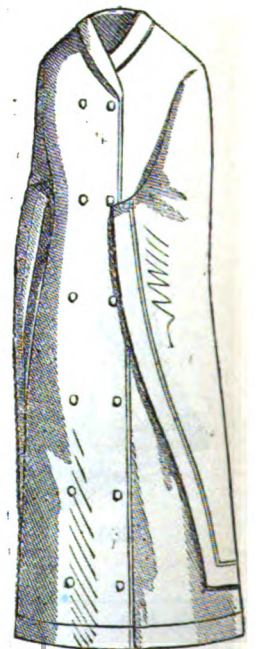
314.—BACK.



315.—FRONT.



316.—BACK.



317.—FRONT.

DEVERE'S PARIS MODEL PATTERNS,

Price Sixpence Each, Post Free.

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine. They are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO APRIL 30th. 1880.

IN ORDERING A PATTERN ONLY THE NUMBER (and LETTER if any) NEED BE SPECIFIED.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches

- 36.—Princesse Dress with slight train.
- 52.—Polonaise Princesse, with draped tablier.
- 64.—Polonaise Princesse, without gilet, to be draped at back and sides according to taste.
- 65.—The Rosalinda Princesse Tunique.
- 105.—The Lillian Costume, Cuirasse & double panier.
- 109.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady, Corsage & bouffant.
- 123.—Deep Mourning Costume, for a parent.
- 124.—The Agatha Costume, tunique and bouffant.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 134.—Trouville Costume, corsage, tablier, and bouffant.
- 137.—Mourning Costume, pointed corsage & tunique.
- 140.—The Victoria Mantelet.
- 140A.—The New Shoulder Cape, two styles.
- 141.—The Croizette Pelerine Fichu.
- 142.—Lawn Tennis Tunique, (Pinnaford style).

SEPTEMBER, 1879.

- 159.—Princesse Dress with long full train.
- 160.—The Ormonde Costume Corsage and Train skirt with folds at sides.
- 167.—Mourning Visite Mantle.
- 168.—Mourning Paletot, double-breasted.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pleats in the body.

OCTOBER, 1879.

- 170.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- 171.—Home Toilette, Corsage, skirt, and train.
- 174.—The Baden Costume. Corsage, long plastron, drapery, side pleats and back bouffant.
- 175.—The Alice Visite.
- 176.—Polonaise and skirt for a child of 5 years old.
- 178.—Galway Dinner Dress. Corsage, skirt, & train.
- 180.—Talbot Costume. Corsage upper & under skirts.
- 181.—The Powys Costume. Corsage and tunique.
- 182.—The Adela Casaque.
- 182A.—Corsage a basques, and tunique.
- 184.—Widow's Mourning Dress. Corsage and open tunique
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.

NOVEMBER, 1879.

- 188.—The Ernestine Promenade Costume. Corsage Cuirasse, upper skirt and bouffant.
- 189.—Princesse Dress for a child of 4.
- 191.—The Mabella Costume. Corsage, Tunique, and under-skirt with moderate train.
- 194.—The Petre Costume. Corsage a gilet, Tunique and bouffant.
- 195.—The Winchelsea Promenade Toilette. Pointed corsage, panier, and tunique.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 197.—The Clarendon Visiting Costume. Robe Princesse, and draped echarpe.
- 198.—The Arabel Dinner Toilette. Tunique Princesse, and train.
- 200.—The Millicent Dinner Dress. Open corsage draped at sides, and draped tunique.

DECEMBER, 1879.

- 217.—The Leicester Costume.
- 219.—The Andrassy Costume. Corsage, draperies, and bouffante.
- 220.—The Kathleen Robe and Tunique.
- 222.—The Alexandra Costume. Corsage, Upper and under-skirts.
- 223.—The Luchesi Costume. Corsage a gilet, and upper skirt.
- 225.—Dinner Dress. Tunique with square opening, and train.
- 226.—Ball Dress. Corsage princesse, and Paniers.
- 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

- No. 240.—The Connaught Costume. Basquin, Skirt and bouffant.
- 241.—The Elizabeth Visite Mantle.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and *poif*.
- 245.—Reception Costume. Pointed Corsage, draperies, and bouffant.
- 246.—The Biarritz *Sortie du bal*; very elegant and novel.
- 247.—The Prado Ball Dress. Pointed Corsage, draperies, front of skirt and train.
- 248.—Dinner or Theatre Dress. Corsage Princesse with draperies, draped tunique and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 252.—The Muriel Gilet.
- 253.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
- 254.—The Maud Gilet.

FEBRUARY, 1880.

- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 258.—Carrage Costume. Corsage-Redingote with gilet, and draped tunique.
- 259.—The Gertrude Costume. Folded Tunique and double bouffant.
- 260.—The Percy Costume. Pointed Corsage, gathered Tunique, and bouffant.
- 261.—The Heloise Visite.
- 262.—The Rantzen Costume. Corsage a revers, double tunique a revers and bouffant.
- 263.—The Beryl Ball Dress, low-pointed Corsage, and Tunique.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Leirim Afternoon Tea Gown, complete.
- 268.—The Brenda Promenade Costume. Corsage-Redingote and draped tunique.
- 270.—Mourning Costume. Corsage-Redingote and skirt.
- 272.—The new Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 272A.—Under skirt for the above.

MARCH, 1880.

- 274.—The Alice Promenade Costume. Jacket, upper skirt, and bouffant.
 - 275.—The Karolyi Visite.
 - 276.—The Myrtle Promenade Costume. Corsage Redingote, draped tablier, and bouffant.
 - 277.—Brides' Travelling Costume. Corsage, Redingote, tunique, and bouffant.
 - 278.—Brides' Dress. Corsage, panier, tunique, and train.
 - 279.—Brides-Maid's Costume: complete except the underskirt.
 - 280.—The Gainsborough Costume. Corsage chassee-resse, and tunique.
 - 281.—The Hareball Costume. Corsage, Skirts complete.
 - 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.
 - 280.—Confirmation Dress, for a young lady about 15 or 16.
 - 289.—Mourning Costume. Corsage and Tunique.
- APRIL, 1880.
- Plate 1.
- 294.—The Cadogan Promenade Costume. Corsage, double draperies, and bouffant.
 - 295.—The Geraldine Paletot. (Given full-sized with this Number).
 - 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- Plate 2.
- 297.—The Maynard Visiting Costume. Corsage a gilet, and draped upper skirt.
 - 299.—The Greville Costume. Double-breasted jacket and upper skirt.

APRIL, continued.

- 299.—Visiting Costume. Single-breasted jacket, tunique, and train.
- Plate 3.
- 300.—The Heliotrope Carriage Costume. Corsage a gilet and upper skirt.
 - 301.—The Lewisham Tea Gown: opening square with plastron.
 - 302.—The Rosalyn Costume. Corsage Redingote, and upper skirt.
- Plate 4.
- 303.—The Baretta Ball Dress. Pointed corsage and tunique.
 - 304.—The Evening Costume. Corsage, draperies, and tunique.
 - 305.—The Bartet Dinner Costume. Pointed corsage, paniers, and bouffant.

UNDERSKIRTS.

Suited for the above-named Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

Plate 5.

PELISSES, MANTLES, &c., FOR SPRING AND SUMMER, 1880.

- 306.—The Cavendish Redingote: Single-breasted.
- 307.—The Herries Visite Mantelet.
- 308.—The Lambert Jacket.
- 309.—The Vienna Redingote: Double-breasted.
- 310.—The Victoria Visite Mantle.
- 311.—The Marlborough Visite Mantelet.
- 312.—The Narcissa Mantelet.
- 313.—The Eastbourne Scarf Mantelet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 315.—The Beatrice Visite.
- 316.—The Bute Casaque.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.

MANTLES, PALETOTS, PELISSES, &c. FOR WINTER, 1880.

- 201.—The Madeline Casaque, fur trimmed.
- 202.—The Pauline Casaque, for velvet and lace.
- 204.—The Marion Paletot, double-breasted with shawl collar.
- 205.—The Patricia Visite, cloth and fringe.
- 206.—The Margaret Mantle.
- 207.—The Barbara Visite, double-breasted.
- 208.—The Joceline Visite.
- 209.—The Adeline Pelisse, long skirt & wide sleeve.
- 210.—The Philippa Manteau Visite.

USEFUL STANDARD STYLES.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- 61.—Demi-Saison Paletot.
- 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 75.—Alexandra Mantle.
- 81.—Double-breasted outdoor Jacket for cloth.
- 203.—The Althea Paletot, single-breasted, for cloth.
- 211.—Close-fitting, double-breasted Ulster, without belt.
- 211A.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 212A.—Pointed Hood for Ulster or Mantle. 8d.
- 212B.—Round Hood for do. do. 3d.
- 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round hood.
- 239A.—Circular Cloak, or Rotonde, with pointed hood.
- 255.—The Ottoline Waterproof, new single-breasted style.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

•• This list is added to every month; for particulars of which see succeeding numbers of the Magazine.
•• Patterns are withdrawn from this list as soon as they go out of fashion.

For French Underlinen, Gentlemen's Under-garments, Ladies' Standard Body Patterns, and Juvenile Costumes, see other side.

These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London W.

N. B. All patterns are posted at once on receipt of order, but there may occasionally be delay of one post, caused by the Government regulations.

Devere's Model Busts,

Price 26s. Each.

(Including Crate, Packing, and free delivery 4 miles of Charing Cross, or at any London Terminus.)

We supply these Busts, for the following sizes of Chest Measures:—31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

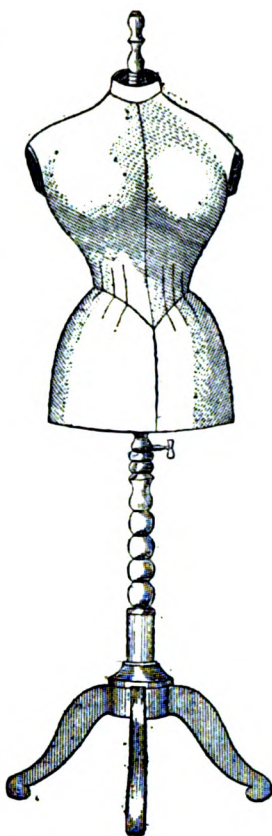
Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in papier maché from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on garments. It is mounted on a handsome polished black stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position.

Drapers, Dressmakers, and private families find these Busts are invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

In private families, one Bust serves for all members of the family who are not smaller in size than the bust, but Drapers and Dressmakers should always have more than one size. We allow a discount of 5 per cent. on two Busts, 7½ per cent. on three Busts, 10 per cent. on four Busts, and 12½ per cent. on six Busts, if they are all ordered for the same person at one time.

N. B. When ordering a Bust it is better to send an old dress body that fits well. A Bust suited to the lady will then be selected and forwarded with the body.

These Busts are so arranged as to take to pieces with the greatest ease, and to pack in a small compass, thus reducing the expense of carriage to the



lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit they have derived from their use.

LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

MADAME C—, writes:—

"I have now three of your new Model Busts, a Wanzler Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

A WEST-END DRESSMAKER writes:—

"One of my best hands tells me they can finish three dresses in the time required for two before they discovered its use."

Can be obtained only from LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order for the amount.

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE, (Continued from the other side.)

NEW FRENCH UNDERLINEN.

UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

- No. 1A, Dressing Gown. 6d. No. 2A, Dressing Jacket, 4d. No. 3A, Full Train Petticoat, 6d. No. 4A, Petticoat Body, 4d. No. 5A, Night Dress, 6d. No. 6A, Petticoat, walking length, 6d. No. 6B, Princess Petticoat, body & skirt in one, 6d. No. 7A, Chemise, 4d. No. 8A, Full Drawers, 4d. No. 8B, Chemise and Drawers combination, 6d. No. 9A, Flannel Vest. 9d. Lady's Bathing Dress, 6d. Price 4d. and 6d. each post free.
- N. B. The above set of 12 patterns (post free) for 3s. 6d.
- 273.—New Petticoat, walking length.
- 273A.—Train to add to Petticoat No. 273, for evening wear.
- 187.—Parisian Dressing Gown, Princess style. 6d.
- 291.—Princess Chemise. 6d.
- 293.—Ladies Cooking Apron. 3d.

UNDERLINEN FOR GIRLS.

All cut for Chest measures of 27 inches. Age 12.

- No. 10A, Dressing Gown. No. 11A, Dressing Jacket. No. 12A, Petticoat. No. 13A, Petticoat Princess shape. No. 14A, Petticoat Body. No. 15A, Drawers. No. 15B, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel Petticoat. No. 18A, Bathing Costume. No. 19A, Chemise. No. 20A, Night Dress. Price 4d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21A, Dress. No. 22A, Frock. No. 23A, Frock. No. 24A, Chemise Drawers. No. 25A, Chemisette. No. 26A, Body Drawers. No. 27A, Full Blouse. No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers. Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princess Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib. 41A Night Jacket, lengthened to form Night-Gown

Baby Linen, (continued).

- 42A, Shoe. 43A, Baby's Drawers or Couver-linge. Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

UNDER GARMENTS FOR GENTLEMEN,

DECEMBER, 1879.

- 234.—Gentleman's Smoking Cap. Round shape. 3d.
- 234A.—Gentleman's Smoking Cap. Turban shape. 3d.
- 235.—Gentleman's Flannel Vest. Chest 37 inches.
- 236.—Gentleman's Woolen Shirt. Plain shape without yoke. Chest 37 inches.
- 236A.—Flannel Shirt for a Boy 13. Chest 32 inches.
- 236B.—Ditto ditto for a Boy of 6. Chest measure 26.
- 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
- 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
- 292.—Gentleman's Dressing Gown: chest measure, 38 inches.

STANDARD BODY PATTERNS, WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes, 3d. each, post free, Chest Measures, 19, 20½, 22, 24, 27, 28½, 30.

LADIES' SIZES, 4d. each, post free. Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 14 years of age; 14 years and upwards, 6d.

- 24.—Ball Dress for a Child 7 or 8 years old.
- 38.—Princess Dress for a young lady of 13 years.
- 64.—Robe Princess for a girl of 9 years old.
- 76.—Little Mina's Costume, for a child of 7 years.
- 77.—Corsage a basques and Upper Skirt for a young lady about 14 years.
- 78.—Paletot for a girl of 14.
- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- 143.—Pleated dress for a little girl of 7 or 8.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.

Juvenile Costumes, (continued.)

- 145.—Corsage, panier, and skirt for a girl of 10.
- 146.—Dress with low neck for a little girl of 5 or 6.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 148.—Paletot or out door Jacket for a little girl 6.
- 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½.
- 150.—Man of War suit for a boy of 9 or 10 years old.
- 151.—Boy's Sailor's Suit, age 7 to 8.
- 151A.—Boy's Sailor's suit, age 10 to 11.
- 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10. Robe Princess and kilted blouse.
- 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and flounce.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- 214A.—Ditto ditto for a girl of 14.
- 224.—Ball Dress for a Girl of 12 or 13. Princess Polonoise, with square opening at neck.
- 227.—Ball Dress for a Little Girl of 4 or 5.
- 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- 229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.

JUVENILE COSTUMES FOR SPRING AND SUMMER, 1880.

- 283.—The Dora Costume, for a girl of 10 years old.
- 284.—The "Mary" Costume, for a little girl of 6.
- 285.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
- 286.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- 287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- 288.—The Clarice Dress, for a little girl 6 years old.

* * This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* * Patterns are withdrawn from this list as soon as they go out of fashion.

DEVERE'S SERIES OF DRESS BODY PATTERNS WITH BASQUES, CUT IN BROWN PAPER.

This set of Patterns is divided into two parts. The first series has seven brown paper patterns, for Children and Young Ladies. The second series has eight brown paper patterns for Ladies from the smallest to the largest sizes.

The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 13.—Chest 30, age 14 to 15. Price 2s. 6d., post free.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches. Price 3s., post free.

LE MONDE ÉLÉANT

OR

THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 676.

APRIL, 1880.

Vol. 57.

Observations

ON
LONDON AND PARISIAN FASHIONS.
FOR APRIL, 1880.

Last spring all the weather prophets foretold a fine summer; the manufacturers spent large sums in providing for it, and many were half-ruined in consequence of the predictions not being fulfilled. It is the same this Spring, all are providing for a brilliant summer, consequently materials and colors display the most exquisite taste. Their chief inspiration is derived from the Oriental styles, with rich contrasts of color in all the brocades: for the plain colors, purple in all its variety of shades will be a great favorite, that called the Heliotrope shade will be the most fashionable, both in silks, grenadines, and woollens. The most fashionable color will be light drab in various shades, then the bronzes, olives, and other dark greens; these will be trimmed with the various rich brocades, which will consist of the Japanese or peacock blue, the turquoise and sapphire blues; all these colors we have given in our plates of costumes.

In materials the greatest change is the gradual disappearance of rough materials; the substitutes will be those of a finer and more delicate texture; in all these things there will be a great improvement, we shall not see so many eccentricities. In the manufacture of cottons there is a great improvement both in color and arrangement of materials: that called *Fleur de thé* is as thin as gauze, as elastic as crape, and can be worn over any of the dark silks.

In the styles of dresses, Jackets still continue in favor; the change is that instead of closing to the bottom the skirts open out at front; the one style that closes to the bottom is an improvement on the Jersey Costume (see 296).

Skirts are being made in a great variety of forms, some being drawn up at one side; the finish at the bottom of the dress is very vari-

ous; lapels and collars are likewise very varied in form.

Sleeves are tight, but must not interfere with the movements of the arm.

Our plate of Evening Costume shows all the styles that are worn in the highest circles.

The fashionable styles of Pelisses, Mantles, etc., are shown on our 5th plate.

In Bonnets the newest styles are medium sized; they are Leghorn, Tuscan, and yellow straws, with a satin-like finish; the favorite shapes are the Cabriolet with small crown and the sides tied closely down.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

Now that Lent, with its penance and humility is over, Paris once more becomes lively. The first warm rays of the sun make every beautiful woman think of her summer toilette. The shops exhibit the most beautiful and tempting combinations, materials, fichus, flowers, coiffures, &c. The fashionable promenades and the boulevards are thronged with handsome and most elegant women.

We must do justice to the ladies. Never have they been more beautiful, more attractive than now. A few years ago we were anxiously looking around for the approach of a beauty, but, like Sister Anne, we could see nothing in the horizon, and often we turned home in despair, heaving heavy sighs, and full of disappointment; but now all seems changed, and, if I may use this expression, I would say beauty is making progress. We must be just also. During the last few years the French taste has remarkably improved. The ladies' toilettes have become lighter and more elegant, full of coqueterie and nonchalance, and giving sweetness to the most severe style of beauty. The present fashion admits nothing stiff or formal. The hair is dressed very low, all in small curls, *rouleaux*, *frisettes*, &c. The flowers are all a perfect imitation of natural flowers. Roses are worn in full bloom and look so real that sometimes, after two or three hours dancing, they seem fading for the want of a purer atmosphere, or a few drops of water. The fragrant heliotrope and the sweet violet are now, both for their perfume and color, in the height of fashion.

Ribbons and lace are used in profusion,—not the beautiful white lace, but *ecru*, yellow, or *café* colored lace. Of course it is very pretty in its way, and it certainly contrasts well with the new shades of color, but for sleeves and collars I must confess I far prefer the pure white.

At balls, gloves are being worn very long, and are trimmed either by lace, swansdown, or a *ruching* matching the toilette. In the hair, clusters of full-blown flowers are placed close to the ear, and, here

and there, amidst the coils of hair, jewels of every kind and form are to be seen, pearls taking the place of diamonds this season. Many ladies affect to dress their hair "*à la Diane*," but this *coiffure* will become so common that it will only live but a day. Ball toilettes are made in infinite variety, both as to material and form. I have seen some very superb ones in satin and brocade, all richly embroidered with pearls, and trimmed with costly lace, while, close by, were unpretentiously spread out two white muslin dresses, elegantly made up, but still of the most unpretentious muslin,—dresses just like young ladies love to wear, in which they can amuse themselves in full liberty. Oh! sweet virginal muslin, I hail thee with joy, and shall with happiness see thee again the Queen of the ball room.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

THE GERALDINE PALETOT, (295.)

Our first full-sized pattern (cut in white paper) is the Geraldine Paletot, which is shown on No. 295 of our first plate. It is a very elegant style, single-breasted and having the sleeves rather wide at wrists. This pattern consists of five pieces—back, side-piece, front, sleeve and collar. N. B. As our paper was not large enough to give the full length, about 11 inches will have to be added equally all round the bottom of skirt.

BABY'S PINAFORE, (318.)

Our second pattern (cut on blue tinted paper) is a Pinafore for a Baby of 1 or 2 years old, consisting of back, front, and short sleeve. The front (which is the widest piece) may be made with pleats in front by allowing more width: or pleats can be imitated by sewing on bands of the material with the edges turned in. It can be trimmed with lace or embroidery according to taste.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

** The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(294).—The Cadogan Promenade Costume of Rajah red cachemire trimmed with brocade: the *cuirasse* body is cut square in front, at back it forms a "*habit*": two draperies, one of brocade, the other of plain red cachemire, ornament the front; and are both trimmed by a *plissé*: the skirt is of brocade edged by two *plissés* of Rajah red. The back is elegantly laid over and caught up by a bow under the *pouff*. Quantities required: 8½ yds. Rajah red cachemire; 5½ yds. brocade; 24 buttons; 1 yd. ribbon.

Fig. 2.—(295).—The Geraldine Paletot of black silk, trimmed with silk biais bands, gimp,

and fringe: the sleeves are wide so as not to spoil the trimmings of the dress sleeve. Will require 6 yds. silk; 3½ fringe; 4 yds. gimp; 12 buttons. We give the full-sized pattern of this elegant Paletot.

Fig. 3.—(296).—Promenade or Travelling Costume of a drab woollen material with bands of fancy *passementerie*. The Jacket is trimmed all round with a band of *passementerie*: the tunic is gathered up in front by a ribbon; it is elegantly looped up behind, and ornamented at sides by a band and buttons; the under skirt is *plissé* and crossed by a band of the trimming. Quantities required: 8 yds. drab material 45 inches wide; 14 yds. trimming.

PLATE THE SECOND.

Fig. 1.—(297).—The Maynard Visiting Costume of sapphire blue satin, brocade, and sky-blue cachemire. The Jacket is of brocade, trimmed by a deep satin collar and satin *gilet* and cuffs. The skirt is gracefully pleated and draped in front under bows of satin; the back is looped up twice, and edged by a *plissé*; the under skirt is of brocade, trimmed by a *bonillonné* of satin, and a silk *plissé*. It will take 6 yds. brocade; 3 yds. cachemire de l'Inde; 2½ yds. satin; 18 buttons; 5 yds. ribbon.

Fig. 2.—(298).—The Greville Visiting Costume of drab cachemire, trimmed with blue silk. The jacket is double-breasted, and opened behind. The skirt is pleated in front, trimmed by a narrow flounce at right side, and opens on three *plissés*. The back is well looped up, and the train of overskirt is turned up and fastens under the *pouff*. The trimming consists of machine stitching. Will require: 7 yds. of drab cachemire, double width; 12 buttons; ¼ yd. blue silk.

Fig. 3.—(299).—Visiting Costume of Pekin and silk. The jacket is fastened a little below the waist, it then opens out on the skirt, the front of which is trimmed by silk *revers*, edged by fringe; an elegant bow of ribbon starts from under each *revers*, and meets in front in a long loop and ends; the back is of plain silk, looped up by a broad band of pekín. The bottom of skirt and the train is edged by a narrow flounce of silk. Quantities required: 7 yds. Pekin; 5 yds. silk; 4 yds. ribbon; 8 buttons.

PLATE THE THIRD.

Fig. 1.—(300).—The Heliotrope Carriage Costume of heliotrope cachemire, trimmed with satin and fringe. The jacket opens in front upon a *gilet* of satin, and a double *revers* trims the jacket. The overskirt is caught up at the side by a loop of satin, from which starts a double skirt, trimmed like the first by fringe. The underskirt is trimmed by bands of satin and two *plissés*, the top one being divided by *bonillonnés* of satin; the back is looped up. The quantities required are 8½ yds. cachemire, double width; 3½ yds. satin; 3 yds. fringe.

Fig. 2.—(301).—The Lewisham Tea Gown of

sky blue silk, trimmed with insertion and lace, and having a plastron of cream Pompadour satin. The dress is Princess shape in front, cut square, and trimmed by a *crêpe lisse* frill, with roses on the left side; the back is made very wide, and gathered up in the back, the rest forms a *pouff* and a train. Will take 14 yds. silk; $1\frac{1}{2}$ yds. satin; 4 yds. insertion; 8 yds. lace; 24 buttons.

Fig. 3.—(302).—The Rosslyn Visiting Costume of chocolate brown *cachemire de l'Inde*, trimmed with *broché*. The jacket is cut Redingote style; the overskirt is gathered up in front, looped up by a bow, and trimmed all round by a band of *broché*; the skirt has two flounces. Quantities required: 6 yds. *cachemire de l'Inde*; $2\frac{1}{2}$ yds. *broché*; 12 buttons.

PLATE THE FOURTH.

Fig. 1.—(303).—The Baretta Ball Toilette of pink silk, muslin, lace, and flowers. The body is pointed in front, and forms a coat behind. The train is draped with great taste over a white muslin *bouillonné* front, caught up here and there by white and pink roses. White Mechlin lace trims and enriches the whole toilette. Will require 13 yds. pink silk; 1 yd. muslin; 12 yds. lace; 7 clusters of roses.

Fig. 2.—(304).—The Theo Ball or grand Dinner Toilette of sky blue silk, trimmed with foliage and English point lace. The front of body, and the points of front are embroidered with floss silk, but can with advantage be replaced by lace "motifs" or bead trimmings; the lace may also be Spanish or any other kind; the toilette will not lose elegance by these slight changes. The body is pointed in front, and square behind, trimmed by a *coquille* of lace. The front drapery, edged by lace, is carried back under the body, from whence starts a deep box pleat, which is carried down to the bottom of skirt; the sides are *bouillonnées*; the skirt is trimmed all round by *plissés*, lace, and foliage. Quantities required: 17 yds. silk; 12 yds. lace; 10 yds. foliage.

Fig. 3.—(305).—The Bartet Dinner Costume of lilac silk and white China *crêpe*. The body is pointed in front. At back it forms two points, which are gathered up by bows. Two elegant draperies start from the point of the body in front, and end under the *pouff* behind; two folded *quilles* are carried down each side of front, and fasten by a bow; the back is *bouffant*, and the front is made of *plissés* of white China *crêpe*, which also forms the trimming of the corsage. Will take 12 yds. lilac silk; 4 yds. *crêpe*; 12 buttons.

PLATE THE FIFTH.

No. 1.—(306).—The Cavendish Redingote Jacket of fine drab Homespun or Tweed: it is single-breasted, and the edges are finished by stitching. Coat collar, front slightly open. Quantities required: $2\frac{1}{2}$ yds. Homespun (or Tweed); 24 buttons.

No. 2.—(307).—The Herries Visite Mantelet of black *cachemire de l'Inde*. The front falls loosely, and the

back slightly defines the figure, and is ornamented in the centre by a leaf work of *passementerie*. There are large Dolman-shaped sleeves, and the garment is richly trimmed by pleated frills of silk, and by *passementerie*. Quantities required: 2 yds. *cachemire de l'Inde*; 16 yds. of pleated frilling; 5 yds. *passementerie*.

No. 3.—(308).—The Lambert Jacket of black silk: the bottom edge is trimmed by fringe, which is carried (in a spiral form) up the front opening and round the neck; the fringe by which the bottom edge is finished, is beaded and headed by beaded lace and *passementerie*. The wrists are trimmed by fringe. There are square pockets finished in accordance. Quantities required: 5 yds. silk; $3\frac{1}{2}$ yds. fringe; $1\frac{1}{2}$ yds. *passementerie*; 4 yds. lace.

No. 4.—(309).—The Vienna Redingote of fine drab or grey cloth: it is double-breasted, and slightly open, the neck being finished by a coat collar and *revers*. The front closes by a double row of buttons, and the edges are finished by stitching. Quantities required: $2\frac{1}{2}$ yds. cloth; 18 buttons.

No. 5.—(310).—The Victoria Visite Mantle of black shuddas: it has deep pointed Dolman sleeves, and is edged by rather broad fringe; the centre of back is ornamented by *passementerie* and lace; the neck is open in front, and is trimmed by fringe, and the front opening is finished by three groups of bows and short ends of black ribbon. Quantities required: $2\frac{1}{2}$ yds. shuddas; $5\frac{1}{2}$ yds. fringe; the *passementerie* trimming for the back; and 3 yds. ribbon.

No. 6.—(311).—The Marlborough Visite Mantelet of double *cachemire de l'Inde*: the front forms square ends, and the back is considerably shorter; the garment is edged by broad fringe, headed by *passementerie*; the sleeves are very short, and are trimmed by narrow frills of lace and of silk, headed by *passementerie*, and the neck is richly trimmed by frills of silk. Quantities required: $1\frac{1}{2}$ yds. *cachemire*; 2 yds. fringe; $\frac{1}{2}$ yd. *passementerie*; 9 yds. lace for neck and sleeves.

No. 7.—(312).—The Narcissa Mantle of rich black silk, edged by pleated frills, headed by *passementerie*. There is a turned-down collar, edged by a narrow frill, and finished at back by loops and ends of ribbon. Quantities required: $3\frac{1}{2}$ yds. silk; 8 yds. pleated frilling; 5 yds. *passementerie*; 2 yds. ribbon.

No. 8.—(313).—The Eastbourne Scarf-Mantelet of black *crêpe de Chine*: it is edged by fringe, with narrow heading of fancy braid, which is continued along the upper edge. Quantities required: $2\frac{1}{2}$ yds. *crêpe*; $2\frac{1}{2}$ yds. fringe; $5\frac{1}{2}$ yds. braid.

No. 9.—(314).—The Derby Dust Coat of drab or light gray Venetian. It is double-breasted, and has coat collar and turnover, the front being closed by two rows of buttons. There are pockets in skirt, and the edges are finished by stitching. Quantity required: $3\frac{1}{2}$ yds. Venetian; 22 buttons.

No. 10.—(315).—The Beatrice Visite of black silk, trimmed by two rows of fringe, between which appears a frill of silk; the centre of back is ornamented by *passementerie*, finished by fringe, and extending only to the shoulders; the upper part of the mantle being trimmed both at back and front by black fringe. The sleeves are finished by frills of silk, *passementerie*, and loops and ends of ribbon; the fronts close by buttons. Quantities required: 5 yds. silk; $5\frac{1}{2}$ yds. fringe; $3\frac{1}{2}$ yds. *passementerie*; 7 yds. lace *plissé*.

No. 11.—(316).—The Bute Casaque of rich black silk: the skirt is hollowed out at centre of back, and the garment is edged by large rosettes of lace and of *passementerie*. The fronts form a narrow *gilet* of silk and *passementerie*, edged by fringe; the sleeves are finished at wrists by frills and rosettes. Will take 5 yds. silk; 48 *passementerie* rosettes; 6 yds. beading for the crossing of front.

No. 12.—(317).—The Edinburgh Dust Cloak of light brown alpaca: the edges are finished by stitching, and the fronts (which are double-breasted) are fastened by two rows of buttons. Quantities required: 6 yds. alpaca; 18 buttons.

THE COST OF HIS HERITAGE.

BY G. EWART FLEMING.

CHAPTER VI.

ALICE GARLAND'S FEAR.



ENEROUS, large-hearted Edward Garland, and his bright-faced boy, were laid to rest in the dark, roomy vault under Winwode Church, where the old Squire and luckless George slumbered with the dead-and-gone Garlands of many generations.

Alice, accompanied by her two remaining children, went abroad. She took this step, not to drown her own sorrow, for that she knew neither time nor change could lessen, but for the sake of the young people. It was time that Miles should see more of the world, he might even complete his education at a foreign university, and she could herself superintend Lilian's studies, with the aid of masters, in any town they might ultimately choose for a temporary abiding-place.

Winwode Rest was let for a short term of years—in fact, until Miles should attain his majority, for Alice was a faithful steward, and would not allow the property she held in trust for her son to dwindle for lack of proper management.

By her late husband's will, she was appointed co-trustee and guardian to her children, until they severally reached the age of twenty-one, the second trustee being an old and valued friend of the family, Mr. Temple, owner of the Chase, a fine old mansion near Winwode Rest.

Winwode Rest, being strictly entailed in the male line, would come to Miles Garland, when he attained the age of twenty-one, by right of birth; but there were other belongings, far-away goodly farms, coal mines, and substantial house property, separate from the entailed estate, and which were settled by Edward Garland's will upon his wife and children.

A friend of Mr. Temple, hearing that the bereaved mistress of Winwode Rest intended to spend some time abroad, offered to rent the house during her absence, and when all arrangements were made, Alice Garland and her children turned their backs upon their old home, once the scene of so much happiness, and now, alas! the sorrowful reminder of an irreparable loss; and wandered far away, lingering among some of the loveliest spots in Europe; exploring Swiss mountains and Italian ruins; clinging to each other day by day and trying, each in

his or her own way, to make up to the others for the absence of the dear ones who had

*"Sailed the unknown dark,
And gained the brighter shore."*

Many an eye softened with sympathy when gazing on that interesting little group of English travellers in a far land: the graceful mother, the tall youth so careful for that mother's comfort, the lovely young girl, with her purely English beauty, her fascinating and high-bred English frankness of manner.

Time passed on, until nearly four years had elapsed since the accident on the pond at Little Refford, then arose a shadow, the shadow of a cloud afar off, and only like a man's hand, but a cloud that might in time spread blackness and desolation once more over the life of Edward Garland's widow.

In after years, Alice Garland never could remember when and where the first fear came to her heart that another sorrow might be in store for her. She noticed that Miles grew to care little for outdoor exercise, and that his studies wearied him more than they were wont to do. While they were staying at an hotel on the borders of a Swiss lake, in the absence of a settled English governess, or master, he had begun to teach his sister Latin, and it was his inability to proceed with these lessons, of which he was very fond, that brought home to Alice Garland's mind the possibility that her troubles were stayed only, not ceased.

Cold as death itself that fear fell upon her agonised mind, and she lost no time in procuring the best medical advice possible for her boy. The verdict of the doctor relieved her immediate fear: he spoke hopefully of the benefits of pure air and warm climate, deprecated all attempts at study, and concluded by assuring the anxious mother that the symptoms complained of were only the result of the boy having grown too fast for his strength, and were aggravated by his unbounded sorrow at the death of his father and brother.

With this much of comfort, Alice Garland was fain to be content, but many an hour she wrestled on her knees in prayer to God that her only remaining son might be spared to her. She recoiled from the thought of losing him as a trial too grievous to be borne, a measure too bitter to be dealt out to her. So we all think when we catch the first glimpse of the burden prepared for us.

"I cannot bear it," cries weak humanity, horror-struck at its magnitude and possible weight. But when the blow falls, when the burden is bound by an Unseen Hand upon our

unwilling, trembling shoulders, does not the Hand which binds the burden give strength by its mystic touch?

I think so, my readers, and am assured that if a bitter cup is to be dealt to any of us, God can mingle sweetness in the dregs, if we drain the draught humbly and faithfully.

So mother and children went from place to place among the brightest spots in Europe, and for many months the haunting fear in Alice Garland's heart died out, and she suffered herself to look forward with a chastened hopefulness toward her children's future.

Now and then, like the memory of a bad dream, the thought of George's long-lost son came to her mind, and she asked herself if she was doing right in not prosecuting the search which had lain so near to her husband's heart. But after she began to entertain suspicions of her son's health, she put the thought resolutely on one side, feeling in her mind that it was a treason to her child to think so much of his successor, and a vague jealousy, born of her intense maternal affection, grew up in her mind concerning poor Edward's playfellow, the lad who was spared while her one bright boy was taken, and while the other—

Ah! no, with strong self-repression Alice Garland combated her fears, and as resolutely she put from her the thought of George Hesketh, as the boy was called, whom she believed to be the cousin of her children.

Once, and once only, deep in her heart, she said:

"I *must* find him, if——" Thought could no further be expressed. "Yes," she said to herself, "I must find him then."

Meanwhile, the time approached when Miles Garland would be of age, and enter into possession of his property as Squire of Winwode Rest. They were then in Naples, and Alice consulted an English medical man as to the advisability of returning to England for that autumn birthday, but he shook his head.

"Better winter in Madeira, madam," he said gravely, "much better winter in Madeira. Go to England when May is over next year."

So it fell out, that the young Squire kept his twenty-first birthday far away from Winwode Rest, the ancient home of his forefathers.

CHAPTER VII.

WALTER HESKETH SEES HIS LAWYER.

Five years had passed since Walter Hesketh stood waiting his turn in the merchants' office in Broad Street, E.C. He had been successful in his application, and had been elected to fill the post of cashier in the well-known firm of

Meadows and Co., East India merchants.

Although a gentleman by birth, and an idle man by profession in the early years of his manhood, Walter Hesketh was possessed of rare business faculties, and his passionate love of wife and children, his ardent desire to make a fair home for the woman whose sacrifices for him he never forgot or lightly valued, made him more than usually anxious to give satisfaction to his employers. The result of his perseverance was an increased confidence on the part of the firm he served, and this confidence was soon marked by a token of more tangible kind, viz., an increase of salary.

Nor did the recognition of his services end here, for both George and Walter were received into the counting-house of Messrs. Meadows and Co., and appointed to junior clerkships as soon as their education was considered complete.

Long and anxious had been the conversation between Walter Hesketh and Caroline when the senior partner of the firm had proposed that their elder son should fill a newly-vacant clerkship.

"It seems the best thing for him," urged Walter, after he had dilated on the certain and possible advantages of the situation. "We cannot do more for him, Stasie, than put him here, where a road opens to him for acquiring honourable wealth, if things go well with him. You would not like him to be a soldier?"

"Oh, no!" replied Mrs. Hesketh quickly, "anything but that. I have no doubt you are right, Walter, but it seems hard that he should be tied down to a desk; he who has all the instincts and tastes of a——"

She paused and colored painfully.

"Of a gentleman you would say, Stasie," replied Mr. Hesketh calmly; "but remember, my wife, if Walter has these tastes and instincts, so have I, and there is this difference between us, in Walter's case they have never been cultivated by habit, but I laid down a life of ease and refinement when I made you my wife."

"Forgive me, Walter, forgive me, husband," cried Caroline Hesketh, kissing the hand she held, "forgive me if, in thinking of my boy, I momentarily forgot the sacrifice you made for me."

"Nay, my wife," he replied, "there is no question of forgiveness between us who love each other, nor of sacrifice, except on your part, dearest, and I have tried, with a man's best might, to make that up to you."

* * * *

George gladly accepted the offer of the junior clerkship in the house of Messrs. Meadows, and entered upon his duties with an earnest and manly determination to do his best.

Always of a steady and retiring disposition, George Hesketh was little minded to share in the frivolous pursuits which formed the staple enjoyment of his fellow-clerks after office hours. When his work was done, he wended his steady way to the pretty Highgate villa, which was the Hesketh domicile, and retiring to his own room, buried himself in scientific studies.

He was always affectionate to his mother, though his manner of showing that affection was quiet in the extreme, but as he grew nearer to manhood, an unaccountable aversion, born of some subtle instinct, arose in his mind towards Mr. Hesketh.

Caroline perceived this, but bore the trial—and it was a heavy one to her sensitive mind—in silence.

Little by little the breach widened between the son of George Garland and his mother's husband, and the unhappy wife and mother had no power to stretch out her hand to close and heal that breach between her two dear ones.

Moreover, she feared her son.

Once or twice, in the discussion of some case agitating the public mind, she had heard him express opinions concerning certain codes of honour; and his stern, fearless denunciation of crooked courses of action, had chilled her heart, and made her spirit tremble within her.

Would there ever come a time when this young son of hers—who was close to her love as the core of her own heart—would sit in judgment upon her, weighing her conduct according to the intolerant rule of his inexperienced, candid, young manhood?

Would there come a time when the bitter past should unroll itself before those calm, clear eyes, and all her sin and madness be displayed, without cover, without excuse, before her own son?

Ah! God forbid, for sometimes looking into George's face, and seeing it so like his dead father's, she confessed to herself that there would be no pity in him for her crime, because his heart would be ever a stranger to the intensity of the mad passion which had conquered her, subduing will and reason, body and soul.

By the light of the experience won of her own great passionate love, Caroline Hesketh could read her son aright. Love might come to him in time, tender and true, sweet and abiding, but of the storm of passion which

shook and wrecked his mother's existence, George Garland would go ignorant to his grave.

Sometimes during the first months of their residence in London, Mrs. Hesketh had wondered that George made no complaint of missing the pocket-book which she had taken from his desk and destroyed. George kept his own counsel; what he thought of his loss, or if he thought of it at all, was not known to the Hesketh household.

But George had not forgotten. He could not quite understand the name in the pocket-book, nor could he adequately account for its disappearance, but he laid the idea up in his mind with odd thoughts, and pondered over them deeply as he grew nearer and nearer to manhood.

One morning, five years after the death of Edward Garland and his son, Walter Hesketh sat over a late breakfast with his wife. The two boys (as they were still called) had departed to business as usual, but Mr. Hesketh had obtained leave the day before to absent himself for this day upon private business.

It was of this business that he and his wife were conversing as they lingered in the dining-room.

An open letter received the previous day lay before Walter Hesketh, and he read and re-read passages from time to time during the earnest conversation.

"I should like you," said the letter, "to call upon me to-morrow, if possible, as I am anxious to speak to you concerning affairs at Kettering. Mr. Keller is evidently failing in health, and if anything should happen, it will be necessary that certain things be cleared up. I shall be able to see you at any time to-morrow between twelve and two; I go to Kettering next day, and had better see you first. I enclose cheque as usual."

An oblong slip of pink paper lay beside the blue envelope—a cheque for fifty pounds.

"As usual." Yes! ever since the day that Walter Hesketh, of the 45th Grays, had blackened his own and George Garland's honour, his stern, elder brother, sole owner of the patrimonial estate, had cut down his ample allowance to two hundred a year. For years, this sum had been paid quarterly by Mr. Bruce, of Lincoln's Inn, the solicitor to the Kettering estates, and this tiny income had been the only stay between Walter Hesketh and actual want. His brother had stipulated that he should drop the family name, and be known, as Walter Hesketh only; and he had hitherto refused to see that erring younger brother,

though many entreaties that he would do so had passed to him through the friendly hands of Mr. Bruce.

Walter Hesketh had decided to go to Lincoln's Inn, for this purpose he had arranged his holiday; and was now wiling away the time which intervened before starting, by a serious conversation with his wife.

At length the omnibus, which was to bear him on the first stage of his short journey, neared the gate of Myrtle Villa; Walter hailed it, and fondly kissing his wife, hurried out, and clambered to the knifeboard.

At half-past twelve he was in Mr. Bruce's private room.

He had frequently met the friendly solicitor during the days of his exile, for Mr. Bruce was the only living creature beside Mr. Keller, of Kettering Castle, who knew that Walter Hesketh, once of no occupation, but latterly cashier to Messrs. Meadows and Co., was one and the same person with Walter Hesketh Keller, late of Her Majesty's 45th Grays.

"I am glad you have come, Mr. Walter," said the old man heartily, "I am glad you have come. I think you ought to know just how things stand at Kettering."

"You are very good," replied Walter, "very good, Mr. Bruce."

"Not at all," was the brisk reply. "Now, I feel sure that Mr. Keller is failing in health; in fact, there can be no doubt that he will not last much longer. I fully expect when I get to Kettering to-morrow to find that he has taken to his bed."

"I am very sorry," began his listener.

"Yes, yes, my dearsir, I have no doubt you are, and so am I, but that is not the question. Now, there is no will, that is to say, there is no will which will serve present purposes. I know Mr. Keller made a will soon after the unfortunate occurrence which——"

"Yes," interrupted Walter hastily. "I know what you mean, and, of course, that will is against me?"

"Dead against you," was the blunt reply.

"What do you want me to do then?"

"My dear Mr. Walter, I will tell you. I have noticed on one or two occasions lately, that Mr. Keller has seemed more relenting in his manner concerning you—more as if he would like to make things up; but knowing his pride, his—ah—obstinacy, I may say, I have not ventured to do more than carefully sound him upon the subject. Now what I would propose is this: Do you go down with me to Kettering to-morrow, or what would be better, follow me

down. I think if you could appear before your brother when he was in a softened mood, he may relent and alter his will in your favour."

"Do you really think this likely, Mr. Bruce?"

"I do, indeed, Mr. Walter. I should be the last to send you on a wrong scent, or a useless errand. I do honestly believe that the sight of you would revive your brother's old affection, and he would open his heart to you again as of old."

"I could not bear a slight—a rebuff now?" replied Walter doubtfully.

"My dear sir, take my word—the word of, I honestly believe, a truthful man—for it, that you will meet with no slight, no rebuff."

"I do take your word," replied Walter Hesketh heartily. "I will go to Kettering to-morrow. To Kettering," he continued musingly, "ah! what years since I saw the old place."

"To be sure," was the brisk reply; "but now to business. It is just likely—Mr. Keller being a crotchety man, and having been deeply offended by you—it is just likely that in making a new will, he may pass you over, or only give you a life-interest, making your elder son his real heir."

There was a pause, during which the eyes of the two men met.

A red flush came over Walter's face, even to the roots of his hair, and Mr. Bruce turned away his eyes.

The pause continued for some moments, and the only audible sound in the room was the ticking of a clock on the mantelpiece. At length Mr. Bruce spoke. His tone was kind and encouraging, but very, very firm.

"Well, Mr. Walter, you have an elder son, have you not?"

Walter Hesketh lifted his eyes to the kindly old face, and held out his hand.

"No, Mr. Bruce, I have no elder son, I have one son only."

The lawyer clasped the hand held out to him in a hearty grip.

"There's a brave fellow," he said; "you can stand fire, I see, after all. You shall go to Kettering to-morrow, and see your brother. If he will be reconciled to you, take my advice, be frank with him, frank and truthful; remember two wrongs never make a right, and Kettering should only go to a Keller, you know."

"Yes," replied Walter sadly, "but how did you know?"

"How did I know that George Hesketh is really George Garland? Nay, never shrink.

That man is a double-dyed coward, who having sinned, cannot bear to hear his sin talked of. I made it my business, as your friend and legal adviser, to find it out—as I did several other things which you did not think it necessary to tell me. But we need not discuss the past, Mr. Walter, the present and future are enough for us. No man can be more than sorry for his sin. The thing to guard against now, is letting the consequences of that sin hamper your present action."

"It shall not do that," said Walter Hesketh firmly.

Longer they talked, and made arrangements for the journey into Kent next day; when Walter Hesketh was to arrive at Kettering Castle about two hours after the lawyer.

The two men then separated—Mr. Bruce to satisfy various impatiently-waiting clients, while Walter Hesketh Keller wended his way further Citywards, to obtain longer leave of absence from his employers.

This favor, owing to his position, was easily obtained, and at five o'clock in the afternoon Walter Hesketh drove up to his own gate in a hansom, and was soon engaged in narrating the events of the day to his wife.

Bitter terror of discovery, the discovery of her shame to her boys, fell on the unhappy woman, and it needed all her husband's loving assurances to calm her.

"I promise you, dearest," he said, "that it shall be managed without exposure; but you would not wish me to wrong our poor Walter, our very own first-born, darling, yours and mine."

"No, no," she cried sadly, "but I feel as if the consequences of that fatal past were closing round me. I shall know no peace till you return from Kettering Castle."

(To be continued.)

A PLEA FOR THE CULTURE OF FERNS.—" . . . But the Ferns—why are not they brought into more extended cultivation? Not because there is any disinclination to do so on the part of town dwellers. On the contrary, are the numbers not counted by hundreds of thousands of those who, chained to business in the heart of the great business centres, and consequently kept for many months within city walls, wearily pine for fresh country breezes, and for the green—the delightful, the refreshing green—of the fields and hedgerows? . . . It is probably because they have not given a thought to the beautiful Ferns, that it has not occurred to them how much more pleasant would be the associations of their dwellings and their places of business, were they to fill up every vacant and available corner with these graceful and elegant plants. Sometimes, perhaps, it is because the idea of having flowers in sunless corners would be impracticable that the idea of having any substitutes for flowers is abandoned. But Ferns will grow where flowering plants would perish. Will it not be

admitted, then, that a vast fund of pleasure is here opened up,—pleasure which is within the reach of all? When it is remembered how much in this life, happiness and misery, comfort and discomfort, depend upon ourselves and upon acts or habits that are within our control; when it is remembered, too, how easily we accustom ourselves to jog on in a round of monotonous existence, when perhaps a slight, a very slight, attention to the details of enjoyment would furnish us with constant sources of pleasure, it will be allowed that a most important object will be secured if it be found possible successfully to urge that such attention should be given to the subject of which this volume treats."—*The Fern Paradise*. By Francis George Heath.

TIRED.

I.

TIRED of sitting alone in the dusk,
Wearily watching the evening star,
Tired of smelling the woodbine and musk,
Tired of listening to music afar:
Tired, so tired, of all things below,
Tired to death even, weary of woe.

II.

Softly the dew falls on meadow and shore,
Softly the moon rises over the sea,
Still lie the billows, forgetting to roar,
Patient and quiet, but tired like me:
Tired of tossing, of tumult and strife,
Tired, so tired, of turbulent life.

III.

From laughter and light in the room I crept,
Here to the balcony facing the sea,
But the silver music from harp strings swept
In a time-worn melody, follows me:
And I, who was weary of laugh and song,
Could listen well-pleased the whole night long.

IV.

My heart keeps time, beating true to that strain;
Its lingering languor, its wails that float
From the young and happy to one in pain,
Are saddened and weary in every note:
That time-worn tune, and the song of the sea,
Are close to my heart, they are tired like me.

V.

Tired of waiting through sorrowful days
For voices and footsteps that never will come,
Tired of caring for comfort or praise,
Now the lips that comforted once are dumb—
Dumb as the rocks, or the sand on the shore,
Dumb as the foam on the waves evermore.

VI.

Tired of wishing for days that were past
Ere the flames of my love-lit youth expired;
Tired of counting the wrecks that are cast
On my life's barren shore—I am tired, so tired;
Not sullen, nor angry, nor wildly distressed,
But tired, so tired, and longing for rest.

From "POEMS AND SONNETS," by HARRIETT STOCKALL.

The Court and High Life.

DURING the month Her Most Gracious Majesty the Queen spent a few days at Buckingham Palace, holding her second Drawing Room there on the 12th of March. On the 25th Her Majesty, accompanied by Princess Beatrice and suite, left Windsor Castle en route for Baden-Baden. Her Majesty crossed the Channel in the "Victoria and Albert," and is likely to visit Darmstadt, and the tomb of the lamented Princess Alice, before her return to England. According to present arrangements, the Prince of Wales and Prince Leopold will join the Queen at Darmstadt. Our beloved Sovereign (who travels incognito as the Countess of Balmoral) is followed by the most sincere hopes of loyal subjects that the journey may be beneficial to her health and spirits, and that she may return to us invigorated and refreshed by her sojourn in Germany.

Their Royal Highnesses the Prince and Princess of Wales, gave a large ball at Marlborough House, on March the 10th, to celebrate the seventeenth anniversary of their wedding. The august festivities were attended by Princess Beatrice, the Duke and Duchess of Connaught, and other members of the Royal Family.

It is stated that the Prince of Wales is to visit Australia during this year, and will, probably, be absent nine or ten months. We believe the date of His Royal Highness's departure is not yet fixed.

Their Royal Highnesses the Duke and Duchess of Connaught intend to visit Ireland, timing their visit so as to be present at the Punchestown races.

The nation will have heard with much satisfaction of the recovery of Princess Louise from the severe effects of the sleigh accident. Public thanksgivings have been offered up in various churches in Canada for the favorable issue of the untoward event.

We understand that there is a probability of a marriage between Prince William, eldest son of the Crown Prince of Germany (grandson of the Queen), and Princess Anguste Victoria, daughter of the late Duke Frederick of Schleswig-Holstein.

It is stated the Emperor of Germany, who is at Wiesbaden, will meet the Queen during her visit to the Continent.

The betrothal of the Crown Prince Rudolf of Austria, to the Princess Stephanie Clotilde, second daughter of the King of the Belgians, has given unmixed satisfaction to the people of both countries. The Prince is twenty-two years of age, and the Princess sixteen, and on account of her extreme youth, the marriage will not take place for a year. The Empress of Austria paid a visit to the Court at Brussels on her return from Ireland, and the Emperor Francis Joseph is expected there in April.

The Empress Eugenie left England on Good Friday on her mournful journey to Zululand. Her Majesty will visit St. Helena on her return to these shores.

On March 11th, at St. George's, Hanover Square, a marriage took place between Sir Chandos Stanhope Reade, of Shipton Court, Oxon, and Miss Conway-Griffith, only child and heiress of the late Mr. Trygarn Griffith, of Carreglwyd. The bride was exquisitely dressed in white brocaded satin, with tulle veil and wreath of orange blossoms and myrtle. A numerous and distinguished company witnessed the ceremony, and were afterwards entertained at breakfast by the bride's mother, Mrs. Trygarn Griffith.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

THE HAYMARKET.

The new management at this always favorite house, has been, even thus early, crowned with success. The talented company collected by Mr. and Mrs. Bancroft do full justice to the parts allotted to them in Lord Lytton's comedy *Money*. Mrs. Bancroft acts the part of Lady Franklin with consummate skill and vivacity, while Miss Marion Terry and Miss Linda Dietz leave nothing to be desired in their respective parts. The male characters are well rendered by Messrs. Bancroft, Arthur Cecil, Forbes Robertson, Conway, Kemble, &c., and the scenery is artistic in the highest degree. The decorations of the house are perfect, and the thoughtful arrangement which is visible in the smallest details, adds much to the comfort of the audience, and speaks volumes for the kindness of the management.

THE LYCEUM.

Large audiences still crowd to see *The Merchant of Venice*, and to admire Mr. Henry Irving's rendering of Shylock. Miss Ellen Terry deservedly shares honors with the great actor, for a fairer and more refined Portia never stepped upon any boards. The minor characters are admirably acted, and the play is put upon the stage in a manner worthy of the house, the manager, and the Poet.

THE PRINCESS'S.

A legitimate success has attended the short revival of *The Streets of London* at this charming house—a success due in a great measure to the finished acting of Mr. Charles Warner as Badger, whose study of this character can stand the test of most severe comparisons with any former actor of the part. As Badger, Mr. Charles Warner may have been equalled, he has not been excelled. The sympathy of the audience was with him from first to last, and the excellence of his acting seemed to exercise a potent charm on his fellow-artists as well as upon the audience. Mr. Beauchamp made a clever Crawley, and Mr. Edmund was painstaking and effective as Mark Livingstone. Miss Louisa Payne made the most of an ungrateful part, and Mr. L. Lablache and Miss Emerson won much hearty sympathy in their orphaned sorrows. The parts of Puffy and Mrs. Puffy lost none of their old attraction in the hands of Mr. Haynes and Miss Lavis, and Miss M. Brennan was inimitable as Dan. The scenery was splendid, and the House on Fire, to which the splendid real horses added a powerful charm, elicited the warmest applause.

THE COURT.

At this favorite house *The Old Love and the New* continues to attract large audiences, and has proved itself one of the most successful plays of the season. All who love to see a good play, well written, well mounted, and well and sympathetically acted by some of the best actors in London, should see *The Old Love and the New* without delay.

THE PRINCE OF WALES'S.

Mr. Edgar Bruce's management of this always popular house, has already been signalled by definite success in the production of *Forget Me Not*, an original play by Messrs. Hermann Merivale and F. C. Groves. Miss Genevieve Ward appears in her original character, Stephanie Marquise de Mohrivar, and wins, doubled and trebled, the meed of applause which greeted her short season in the same play at the Lyceum. The part of Alice Verney is most carefully rendered by Miss Kate Pattison, and Mrs. Leigh Murray sustains her original character of Mrs. Foley. Mr. John Clayton shows to great advantage as Sir Horace Welby, and the minor parts are acted in a manner which leaves nothing to be desired. The

toilettes worn by the Marquise de Mohrivar are superb, and incomparable in taste and artistic effect.

There is little change at the other houses. *Red Tape* at the Olympic, *Madame Favart* at the Strand, and *Blow for Blow* at the Gaiety, continue successful. The Globe has re-opened with a new comic opera. *The Naval Cadet*, and the Shakesperian plays at New Sadler's Wells are attracting large houses: the most successful having been *Macbeth*, with Miss Bateman and Mr. Herman Vezin in the principal characters.

Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

EDITOR'S NOTICES.

PREPAID SUBSCRIPTIONS.

At the request of a large number of their Subscribers, the Editors have now made arrangements for forwarding this Magazine by post, on the following prepaid terms:

"THE WORLD OF FASHION," post free in Great Britain, and other Countries in Class A of the Postal Union: For ONE YEAR, 18s. 6d.; SIX MONTHS, 9s. 10d.; THREE MONTHS, 5s.; SINGLE COPIES, Twelve Stamps.

All Subscriptions must be sent to L. DEVERE & Co., 1, Kelso Place, Kensington, London, W.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 3d. each, post free.

VERA writes:—

"I am very glad to direct the attention of my friends to your excellent patterns, especially those living in the country, who cannot so readily procure novelties. The models you give are infinitely more ladylike and 'practicable' than those in other magazines."

MRS. SARAH JACKSON (Middleton) writes:—

"I have been a Subscriber for over five years, and am very much pleased with the styles shown on your plates, also with the patterns that are sent with them."

MRS. M. D. P. (Axminster) writes:—

"I am glad to find that I can get 'The World of Fashion' post free for twelve stamps, and I am sure I feel it worth double value now that the patterns can be obtained. I find them a great help, and have recommended Ladies to get 'The World of Fashion' before any other book."

MRS. FORSYTH writes:—

"I am happy to say I never got any patterns to suit me as well as yours do, and I have had several Magazines."

MRS. WARD (North Shields) writes:—

"We have been regular Subscribers for the last four years, and find 'The World of Fashion' to answer our purpose better than any other Magazine, and we have tried several."

MRS. E. D. (Dundee) writes:—

"I am a dressmaker, and have just made up pattern No. 281. It is an excellent fit, as all the patterns are. At first I tried many fashion books, now I never buy any but yours."

MRS. WADDINGTON writes:—

"I have been for a number of years favoured

with the privilege of taking in your Magazine, and am much obliged for your profitable patterns. I have always found them good fitting, and I have perfect confidence in them. I am about to recommend them to a number of Ladies who are forming a sewing-class."

MISS HUMPHREYS writes:—

"I am very much pleased with the 'World of Fashion,' and will do my best to make it known to my lady friends as the best and most useful Fashion Journal extant."

MISS ASHCROFT writes:—

"We are very much pleased with the great improvement in your Magazine; we find your paper patterns a great advantage. We have subscribed to your Magazine every month for twenty-seven years. We wish you every success."

MISS EDWARDS (Dunedin), who opens a double Colonial Pattern Subscription, writes:—

"I thank you for your late improvements. When I came here, four years ago, I brought the Magazine with me; I believe the first that was here. A good many take it now I know. I wish you still more success."

MRS. S. A. PITTS writes:—

"I have taken your Magazine for several years, and I like it very much. I have found the patterns that come with it very useful indeed."

MRS. ALLEN writes:—

"I have taken the 'World of Fashion' in for 14 years. I used to buy patterns from a traveller, but now find yours are far the best."

MAY writes:—

"I am very much pleased with your patterns. I never fail to fit by using them."

MRS. NIELD writes:—

"The Ulster pattern I received from you a short time ago was really beautiful, and such a perfect fit; in fact, all your patterns are very nice and easy to make from. I am sure you deserve many, many thanks."

We have selected the above letters from a large mass of friendly correspondence, and desire to express our sincere thanks for the kindly appreciation which meets us on all sides in our earnest endeavours to serve our Subscribers. We would call attention to "MRS. WADDINGTON'S" letter with respect to the use of our "Model Patterns" in Sewing Classes. Our French Underlinen for Ladies, Children, and Infants would be very useful in such meetings, and are sold at a reduction if the entire set are taken (see Pattern List). The same thing applies to Schools, &c. As the Spring advances, such useful patterns as 36 (Princesse Robe), 169 (Bernhardt Blouse Polonoise), the Lawn Tennis Tunique, &c., &c., and others suitable for making up in washing materials will be found very useful both at Sewing Classes and for use in Schools.—ED. W. F.

. It may interest our fair readers to hear what rapid strides our Pattern Sales have made. When we commenced supplying the "Sixpenny Paris Model Patterns," eighteen months ago, most Ladies only wrote for one pattern at a time. This is now quite the exception, for rarely less than three or four patterns are ordered by one person at the same time, and we have now and then long numbers, ranging from fifteen to twenty-five. This plan is advantageous to all parties, and saves the purchaser the time and expense of successive letters.

. We received on Feb. 26th a letter (postmark illegible) dated from Ivy House Paper Mills, Eagle Street, without name of town, ordering Colored Plates of Children's Costumes. We could not reply to this for want of address. The Children's Spring Plate of Costumes appeared in our March Number. It will not be sold at 3d. until later in the season.—ED. W. F.

Letters acknowledged with thanks from MISS BAKER, MISS H. (Tadmorden), MRS. JAMES B., ELENA W. C. E., S. A., Mrs. Blundell, Miss Dyson, Mrs. Burrows, &c., &c.



May 1880

319

320

321

Plate 1

The World of Fashion.

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322

323

324

May 1880

Plate 2

The World of Fashion.

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May 1880

325

326

327

Plate 3

Le Monde Élegant



328

329

330

331

May 1880

Plate 7

The World of Fashion.

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May 1880

The World of Fashion.

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LE MONDE ÉLÉGANT

OR

THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 677.

MAY, 1880.

Vol. 57.

Observations

ON

LONDON AND PARISIAN FASHIONS.

We can now speak with certainty of the fashions that will prevail during the ensuing season. We will begin by reviewing those styles that have gone out of fashion. We see no more of the styles of Louis XIV. and XV, no more *revers* or long *gilets*, short waists, and all the other eccentricities that accompanied them; we see no more those strong, and even violent, contrasts of color.

The character of the present fashion is gracefulness in form and trimming, and softness and harmony of color; we are, in fact, approaching the classics in beauty of outline and simplicity of form. This style is well suited to English ladies, and our Magazine, having been the first to perceive and to indicate the coming taste, is now being copied by the first French fashion works, but it will be some time before they can lay aside their late eccentricities. They have copied the Jersey Costume, but instead of calling it English they have named it the Venetian.

All styles of dresses fit close to the figure to about four inches below the waist; from this level, the costume may be continued by the jacket skirt made in various forms, or it may form a polonaise, looped up in all the varieties of ways which constitute the predominant feature of the fashions of the present day. The under-skirt consists of pleatings of every size, or flounces of a variety of depths.

Dresses may be of one color, or of two shades of the same color; bows or loops of ribbon are equally fashionable as trimmings; brocade is still very fashionable, but it cannot be so much used with light summer materials.

The fashionable colors and materials were named in our April number. Printed calicoes are immensely improved this season; some can hardly be distinguished from silks.

In mantles there is no great change. The only novelty is shown in Plate 1.

The Comtesse de B—, in her Paris letter, has described many of the minor details of fashion, in her usual charming style.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

To comply with your wish, I will ramble through the shops for a while, and see if I can notice anything new that may be useful to you and to your fair readers.

You ask me so many questions, that it is no sine-cure to answer them all in a satisfactory manner. To please you I must go everywhere, see everything, and make inquiries of everybody.

I will answer your questions in order as you ask them, so that nothing may be forgotten.

You first ask: What is most fashionable? Although a simple question, this embraces a very wide field, but I will do my best to answer you fully.

The new materials which have been shown to me everywhere, are all of the softest texture and softest colors. The tissue which is to compose the dress is generally of a plain color, at least it looks as if made of one single color, but when carefully examined, you find that this plain material is formed of all the colors which compose the brilliant brocade that is to trim the dress. The combination of silk and wool makes a very soft and yet brilliant material.

The *haute nouveauté*—the *grande vogue*, will be for the spotted or figured materials. The spots or figures are of all colors and of all kinds—large, small, Japanese, French, Chinese, printed, painted, brocaded, light or dark. Dresses will be either trimmed with these materials, or made entirely of them, and trimmed with plain material. The hand painted materials are used more for jackets. For morning costumes, and for seaside wear, the washing material called *satén ombré* will be much worn; this *satén ombré* imitates the richest silk brocade to perfection; the most exquisite Indian patterns are printed on them, and are warranted fast colors. To make a costume, it is combined generally with plain satinette, the color of which is chosen to match the predominant color of the *satén ombré*.

The new tints are heliotrope, leather, rooks' wings, copper, sea moss, Spanish tobacco, Ophelia, bears' ears, &c.: all these colors have their special materials for trimmings. With this new arrangement of the manufacturers, I hope never again to see such unsightly combinations as purple trimmed with scarlet, &c., &c.

Your second question is: What will be best for outdoor wear? Mantles are made of *cachemire* *Silicienne*, *gros de Naples*, corded silk, *sluddas*, *crêpe*, &c., and are trimmed with *passenderie*, lace, frills, and ribbons, colored or black. The favorite shapes are the *visite*, the *mantilla*, the *redingote*, the jacket, the cape, and the beaded *pelerine*: the colors

are drab, grey, and black. You see, my dear, that you need not put aside last year's mantle, provided its appearance will bear the test of sunshine.

Third question: Will hats or bonnets be most fashionable? Hats and bonnets are both worn, but, as usual, I say wear which you like most, the hat or the bonnet, but buy the shape that becomes you best. We give in our Fifth Plate three of the most favorite shapes. The "Knockabout" is an old shape revived, and is always trimmed with gold lace. Very broad strings, made of silk, *surah*, *mousseline de l'Inde*, or *tulle*, with a broad hem, and a *plissé* of lace, are very much worn, but, as the season advances, they will gradually lessen, as being too hot. I am happy to tell you at last that birds are no longer worn; poor little songsters, how cruel fashion has been to them.

Feathers and flowers are being worn in bonnets and hats in great profusion. Whole garlands of violets, heliotropes, cowslips, roses, lilac, &c., trim either the front or back of all hats and bonnets now worn, whether round, flat, high, three-cornered, *relevé*, *baissé*, or whether called Rubens, Mousquetaire, Gainsborough, Pamela, Tallien, &c.

To your fourth question I will say that boots are worn, as well as Molière shoes; these last require very fine and handsome stockings. Black silk stockings are the best suited. The toes of boots and shoes are rounded, and the Louis XV heels are still in high favor. Ladies are so desirous to appear tall, that it will be long ere we see the flat heels again.

Fifth Question: Large neckties of the Robespierrean epoch are seen in profusion in all the large shops in Paris; few are worn, as yet, in the streets; you perceive one here and there in a carriage, but they are not likely to be in high favor.

Sixth question: Gloves are worn with or without buttons. The latter are the most convenient; all gloves are worn long,—that is to say, from 4 to 8 buttons for day wear; for evening, gloves reaching far above the elbow have been introduced, but how unsightly they are, except where they may hide defects! A well-shaped arm requires 10 buttons at the utmost, for a greater length of glove only hides (without any corresponding advantage) what is most beautiful in woman.

To your seventh question I will say, dresses are worn long or short, according to circumstances. For walking, the "*trotteuse*," or skirt of walking length, is by far the most convenient, but for balls, visits, concerts, and ceremonies, the long train is *de rigueur*.

Now, my dear, I think all your enquiries are answered. If there is anything more you wish to know, never fear trespassing on my time. *Je serai toujours charmée de vous être agreable.*

COMTESSE DE B—.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal price of 6d. each, for the accomodation of subscribers. For particulars see our extra page.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

** The Reverse views of all the Costumes on Plates 1 to 4 will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(319).—Promenade Costume of grey *mousseline de laine*, trimmed with brocade; the

underskirt is of blue silk, the *plissés* edged by a band of brocade. The polonaise is fastened down the front by buttons, is well looped up at the sides, and elegantly draped behind, and trimmed by a few bows of blue ribbon. Quantities required: 3 yds. 47-inch *mousseline de laine*; 2 yds. brocade; 10 yds. blue silk; $3\frac{1}{2}$ yds. ribbon; 24 buttons.

Fig. 2.—(320).—Spring Mantle of black *cachemire de l'Inde*, trimmed with rich *passementerie* and fringe. Will take $1\frac{1}{2}$ yds. *cachemire de l'Inde*; $4\frac{1}{2}$ *passementerie*; the trimming up the back, $3\frac{1}{4}$ fringe.

Fig. 3.—(321).—The Münster Promenade Costume of *satén ombre* (a washing material). The flounces are of *satinette* (also a washing material), trimmed with bands of the *satén ombre*. This new material is very exquisite, and most varied in tint and design, the richness of which cannot be fully represented on an engraving. The overskirt is *en princesse*, gathered up in the front under a few loops of ribbon, and at back by a bow of the same material; the back is *plissé*, in a fan shape; two full loops and ends are fastened on the second *plissé*. Quantities required: 5 yds. 31-inch *satén ombre*; 5 yds. *satinette*; 1 yd. ribbon; 16 buttons.

PLATE THE SECOND.

Fig.—(322).—The Zetland Morning Promenade Costume of pink zephyr (washing material), trimmed with white *torchon* lace, and enlivened by red satin ribbon. The polonaise is made to open in front by reason of its being draped on the hips; the back is looped up to the flounce and trimmed by bows of ribbon. The underskirt is edged by two flounces, and trimmed in front by lace, *plissés*, and bows. Will take 12 yds. 31-inch zephyr; 7 yds. lace; 4 yds. ribbon.

Fig. 2.—(323).—The Augustenberg Reception Toilette: it is of the new *broché* material of mixed wool and silk, which, by its pliable qualities, is well suited for draperies. All the silk is thrown on the surface, and the ground is almost covered with a figured pattern. The plain material is a camel's hair tissue, loosely woven, and very light; these two materials are made expressly to harmonize, and to be used together. The toilette is enlivened by folds of yellow silk; the overskirt is *en princesse*, draped in front, and caught up behind *en pouff*. Quantities required: $7\frac{1}{2}$ yds. 31-inch *broché*; $1\frac{1}{4}$ yds. plain 47-inch tissue; $3\frac{1}{4}$ silk; 12 buttons.

Fig. 3.—(324).—The Lonsdale Visiting Costume of lilac *mousseline de laine*, and violet silk. The overskirt is made *en princesse* in front, draped by the ruchings, and under each bow: the back of body is made "*en jeune France*;" the skirt is *plissé en pouff*, and the end draped on the *plissé* skirt. Will require 3 yds. *mousseline de l'Inde*; 6 yds. silk; 6 yds. ribbon; 12 buttons.

PLATE THE THIRD.

Fig. 1.—(325).—The Stephanie Visiting Costume of heliotrope brocade, and *mousseline de l'Inde*. The jacket is double-breasted, of the Redingote style, and is trimmed with a broad band of brocade, which also covers the cuffs and collar; the back has buttons. The overskirt is gathered in the middle of front by a ribbon, and elegantly curved over a petticoat of broad pleats, alternated with bands of brocade. The back is well draped, with a large bow and end; the overskirt is trimmed all round by a *plissé*. Quantities required: 5 yds. *mousseline de laine*; 3 yds. brocade; 18 buttons; 2 yds. broad ribbon.

Fig. 2.—(326).—The Turquoise Dinner Toilet, of *pompadour foulard*, trimmed with light blue silk. The jacket body is opened square, with a *gilet* of blue silk; the back is laid in three full pleats, surmounted by buttons. Two draperies, gathered by a ribbon, are laid on the skirt, which is edged by two *plissés*. The back makes two *pouffes*, and the end is caught up at the side by loops of blue ribbon. Will take 11 yds. *pompadour foulard*; $4\frac{1}{2}$ blue silk; 12 buttons.

Fig. 3.—(327).—The Ermytrude Reception Toilet, of black silk, trimmed by *plissés*. The body, which also forms the first draperies, opens on a *gilet*, and is pleated behind under a large bow. The second drapery is carried all round, gathered in the middle of front, and looped up on each side behind. A third drapery which is added at back, under the second one, is slightly *bouffante*, and allowed to fall gracefully over the skirt, which is trimmed by a flounce. Quantities required: 16 yds. silk; 18 buttons.

PLATE THE FOURTH.

Fig. 1.—(328).—The Orleans Lawn Tennis Apron. The underskirt is of mauve silk. The apron is of mauve-flowered *satinette*. This apron is made of four pieces, and is fastened behind by buttons and button holes. The front of the apron is edged with lace, the bib and large pocket are trimmed to match. This apron is most effective, and very becoming and ladylike. Some aprons are also made of oatmeal cloth, trimmed with red twill, but they do not look well on everyone. To make this apron more *élégant*, a cluster of real flowers is placed at the left side of waist, at the pocket, and in each bow. Another pretty apron can be made with *satinette*, edged all round by a band of material which is embroidered in garlands of cherries, red currants, or grapes—these look exceedingly well. Will take 6 yds. of *satinette*; $1\frac{1}{2}$ broad lace; 4 yds. narrow lace; $2\frac{1}{2}$ yds. ribbon.

Fig. 2.—(329).—The Cecil Visite of black *Silicienne*, trimmed with Chantilly lace. Quantities required: $2\frac{1}{2}$ *Silicienne*; 6 yds. wide lace; 12 yds narrow lace; 3 yds. ribbon.

Fig. 3.—(330).—Little Girl's Jersey Costume of drab and mauve silk. The two *plissés* are of drab *cachemire*. Will take $2\frac{1}{2}$ yds. Jersey material; 1 yd. silk; $1\frac{1}{2}$ yds. *cachemire*.

Fig. 4.—(331).—The Langtry Costume, of grey elastic webbing, grey brocade, and *cachemire de l'Inde*, trimmed with cherry red silk. The Jersey Corsage is of the usual form; the apron is round in front, and gathered up on each side under straight pleats, falling down as far as the trimming of the second *plissé*; these pleats are joined together behind by bows of ribbon; the back of petticoat under the bows is a long *plissé*. Quantities required: 3 yds. brocade; 3 yds. Jersey material; 3 yds. silk; $1\frac{1}{2}$ yds. *cachemire de l'Inde*.

PLATE THE FIFTH.

No. 1.—“Le Gracieuse” BONNET, of ivory satin, trimmed with pink, and ivory-painted Pekin, lace is laid on the brim, and a silver brooch, studded with pearls, fastens the bows in front.

No. 2.—(332).—Deep Mourning Costume of black *cachemire de l'Inde*, trimmed with Albert *crêpe*. The body is pointed back and front, ornamented with bands, cuffs, and collar of *crêpe*. The skirt is trimmed nearly to the top in front by *crêpe* bands (it could be made in one whole piece) laid in triple folds, and carried down to the *plissés*. The bottom of skirt is cut every 6 inches in a V shape, the spaces being filled in by a long *plissé*; the back is elegantly draped and edged by a band of *crêpe*. Quantities required: 6 yds. *cachemire de l'Inde*; $2\frac{1}{2}$ yds. *crêpe*; 12 buttons.

No. 3.—“Le Coquette” HAT, of white chip, trimmed with claret-colored feathers and white satin bows.

No. 4.—Widow's CAP, made of white muslin trimmed with *plissés* and a double rosette.

No. 5.—(333).—GILET for the theatre, made of blue satin and white *crêpe*. The draperies on the shoulders are of white *crêpe*, and are made like a *fichu*, only the ends, both back and front, are cut round. The *bouillonné* inside the *gilet* is of blue satin, likewise the collar. Quantities required: $\frac{3}{4}$ yds. satin: $\frac{1}{2}$ square of *crêpe*; 1 yd. lace.

No. 6.—The “Knockabout” HAT, of grey chip. The brim is covered with grey silk, and edged with gold lace, and trimmed with light blue feathers and grey silk.

No. 7.—(334).—Outdoor Mourning Costume, of Paramatta and *crêpe*. The jacket is cut square in front, with a narrow sleeve trimmed by bands of *crêpe* and small *revers*; the back is ornamented with *crêpe* and a *plissé*; the skirt is all *crêpe* in front, trimmed by two *plissés*, and elegantly draped behind. Quantities required: For Jacket— $2\frac{1}{2}$ yds. Paramatta; 1 yd. *crêpe*; For Skirt—10 yds. Paramatta; 2 yds. *crêpe*.

JUVENILE COSTUMES.

Our March Number, containing the Special Spring and Summer Plate of Juvenile Costumes, will be sent, post free, to any address, on receipt of 12 stamps.

MANTLES AND JACKETS.

Our April Number contains a Plate of 12 Jackets, Mantles, and Visites, giving all the leading styles for the present season. Price 1s., post free.

*** Owing to the length of our Paris Letter the DESCRIPTION of our Full-sized Patterns is, this month, placed on our eighth page.

THE COST OF HIS HERITAGE.

BY G. EWART FLEMING.

CHAPTER VIII.

AT KETTERING CASTLE.

A WARM May sun was shining on the foliage of green woods, as Walter Hesketh walked from the little wayside station nearest to Kettering Castle. It had been arranged between him and Mr. Bruce, in their interview of the day before, that no vehicle should be sent to meet the returning prodigal, but that he should take the secluded footpath through Kettering Woods, and enter quietly and unannounced into the house of his forefathers. The meeting with his brother was to be arranged by Mr. Bruce, during the two hours' space by which he should precede his younger client.

Many and varied thoughts crowded the mind of Walter Keller as he walked from Kettering station, through the green, silent ways of Kettering Woods, on that warm May afternoon. Thoughts of what his life might have been but for that one false step taken in his early manhood. He knew it to have been a false step now, when he could look back upon it through the experiences of nearly twenty years. Beguiled by the light of youthful passion, he thought it rather a noble thing to dare the world for the sake of the woman he loved, but time had shown him the bitterness and shame of the disgrace which attaches both to the man and woman who elect to put their lives beyond the pale of the laws erected for social protection.

Not the least of the disquieting thoughts, which accompanied him on that lonely walk, was the remembrance of his stepson. He had promised his wife that, if it were possible to secure Walter's inheritance without revealing the past, he would. But was it possible?

George Garland was no longer a boy. His twentieth birthday was near at hand; and the studious habits of his childhood and youth had resulted in a mind enlarged and stored with wisdom beyond his years.

What would he think if his brother were suddenly enriched, and he, the elder son, passed over? Would he not have a right to ask the cause, and was he not old enough to search the matter out, if his suspicions were aroused?

Walter Keller lifted his hat from his brow, and sighed wearily, as thought after thought

passed quickly through his mind. The summer breeze blowing softly among the Kettering oaks, fanned his hot face and forehead, but brought no ease to the aching pain that racked his head.

His chief—indeed his only—thought, was for his wife. To save Caroline one pang, he would freely have given his right hand to be cut off: but in this thing, to save her this bitterest, extremest anguish, he felt himself powerless.

More than once during his journey, when tormented by thinking of the risk of detection which he was running, he felt himself tempted to turn back, and abandon all hope of winning an inheritance for his own son, rather than peril the happiness of his wife.

But, as I have said before, apart from the great sin of his youth, Walter Hesketh Keller was not an evil man; and he resisted the temptation to be cowardly and false to the interests of his child. If the question of inheriting Kettering Castle had been for himself only, he would never have started upon this journey; he would have counted his wife's peace of mind far above any earthly possession, and, in all probability, Mr. Keller of Kettering Castle, would have passed away without an effort towards reconciliation being made by his erring brother; he would have felt that enough was sinned and suffered, and have let his inheritance pass to a stranger's hand without a sigh, willing to work his hardest for the woman he loved, content, indeed, because he would feel that by his toil he atoned in some fashion for the sin of his youth.

It may seem strange that, if Walter Hesketh was willing himself to forego his inheritance for Caroline's sake, he could not more easily pass by the claim of his son, for the same cause, but it was not so.

It would be hard, indeed, if the sins and sorrows of youth bore no better fruit in matured manhood, than a willingness to sin again for the same object. Walter's love for Caroline had never faded, never decreased by jot or tittle, but I think that if his time had been to come again, he would have conquered that unholy passion for his friend's wife, have gone out from the presence of that girlish beauty as from the neighbourhood of a hideous temptation. I think he would have been man enough to hold his peace, and pass from Caroline Garland's life, without acting the tempter's part, and have left her safe in the sacred care of her faithful husband.

I mean that this is what he would have done

had the witching influence of his wife's beauty come upon him in his mature years.

That sin had been the sin of his youth, the fruit of youth's mad, uncontrolled passion; reckless of whom it sinned against, if it could compass its own delight.

But to-day Walter Keller looked at things as they really were, and fondly as he loved his wife, her influence over him for falsehood and wrong was over, and he would not sin with open eyes against his child.

Come what revelations might, Walter should have the inheritance of his fathers, if his uncle were willing that it should be so.

Having fairly made this resolution, Walter Keller was of too strong mind to waver from it, and he walked briskly on through the green woods of Kettering, until glimpses of the castle, the stately place of his birth, rose before him through the trees. Arrived in view of the house, he saw his friend, Mr. Bruce, sauntering among a tiny grove of young firs, near the lodge-gates, and quickening his steps, he was soon by his side.

The two men shook hands.

"I think it will be all right," whispered the lawyer. His whispering tone was occasioned by the propinquity of a couple of gardeners who were employed near.

Walter replied by a cordial smile and close grip of the friendly hand he held, and the two men passed in at the wide-open hall doors.

Mr. Bruce drew his companion into a small room, opening from the marble-paved hall, and having carefully closed the door, made him acquainted with the present condition of the invalid master of Kettering Castle.

"I have told him you were coming," explained the lawyer, "I thought it better to do so. The fewer mystifications one has the better, in dealing with Squire Kettering. He took it very quietly, but I saw a good deal of emotion under his calm manner, unless I am mistaken,—a thing which rarely happens to me, I may say in passing, Mr. Walter. He took it kindly, however, and said he should be glad to see you, but——" and Mr. Bruce paused.

"Well?" asked his listener, with a shade of impatience in his tone.

"He recalled to my mind a solemn declaration he once made, that you should never be his heir."

"Well?" said Walter again.

"Well,—I do not think it means well for you," snapped Mr. Bruce, "for he said very coolly and firmly, 'You know, Bruce, I never break a promise, nor alter a resolve. Walter

cannot be my heir.' I then suggested that you had children—a son—but he held up his hand and asked me to be silent. 'I will speak to Walter,' he said, and then turned the subject."

"Well, Mr. Bruce," replied Walter Keller gravely, "you know that, personally, my disinheritor will be neither grief nor surprise to me. But for my son——"

"Why, for your son," was the brisk reply, "you are bound to do all you can. It is a father's duty. If you can be a good father to another man's son, surely you will not fail in common duty to your own."

Walter turned pale. The lawyer's blunt words, kindly meant, but not wisely chosen, smote him hard.

"Bruce," he said, turning away with a sigh that was almost a groan, "how true it is that a man's sin will find him out."

* * * *

In a stately apartment, whose windows looked toward the waving Kettering Woods, but which were now carefully draped, shutting out every gleam of May sunshine, every flutter of the bonny oak branches, Anthony Keller awaited the arrival of his brother.

He was wrapped in furs, and was shivering even in the warmth of the May-day: but the chill that was upon him would never be dispelled by warmest earthly sun, or driven away from his fading frame by the most luxurious wrapping. The impress of death lay already on his cold, stern face, and a grey pallor clothed his sunken forehead and thin cheeks.

But the stern pride, the indomitable resolve of the proudest Keller of a proud race, was as plain on his face this day as when he had sternly denounced his brother twenty years before.

He had forgiven Walter, he had waived resentment, and had consented to receive that erring one in these his last days, but Anthony Keller's sense of his brother's sin was unaltered.

Fresh as if it had been sinned but yesterday, was this hard, upright man's hatred of that false step. The near approach of death had a softening influence on his feeling for the sinner, but not for the sin, and Anthony Keller held somewhat closely the stern doctrine that for every sin which man commits, some special and severe penance should be meted out to him.

The man who had dragged the name of Keller through the mire and dirt of an unholy alliance, the man who had been a commoner thief than the desperate wretch who robs for

bread, must never rule at Kettering Castle, must never hold sway over the simple peasantry whose smiling homesteads clustered so snugly under the nestling shadows of the Kettering oaks.

This resolve was as firmly rooted in Anthony Keller's mind on the day, when emaciated and dying, he waited for the coming of his brother, as when, in righteous indignation, he had at first formed it.

He lay on his couch, the soft shadows gathering round him, listening for the approach of that one footfall—long, long unheard, but never forgotten.

At last it sounded in the corridor outside. The door opened, and, without announcement, Walter Keller came into his brother's presence.

He crossed the large room quickly, with his hands extended, and sank upon his knees by his brother's couch.

There was a difference of thirteen years in age between these brothers, and it seemed to Walter that it was a very old man whose arms were put heavily on his shoulders, whose voice trembled with emotion as it faltered his name.

"Walter, Walter, my poor brother," were the words which fell upon the ears of the repentant man.

"Forgive me, Anthony, forgive me," was all he could murmur in reply.

* * * *

The first interview between the brothers was not a long one, owing to the weak state of the invalid, but Walter was summoned to his brother's room again during the evening, and there, in the tender May twilight which peeped through the now uncurtained windows, Walter told his elder brother the mournful story of his sin and shame.

I need not repeat it here. He sought to excuse, not himself, but his wife, therein proving truer than most men to the partners of their guilt; truer, indeed, than Father Adam, the first man of us all, proved, when first overtaken in his sin.

Anthony Keller heard the story to the end, without question, without comment, but when his brother finished the mournful story, he said earnestly :—

"Walter, you do well, you act like a man in excusing your wife, and I like you the better for it. I cannot say much to you on the subject,—indeed, I cannot say anything which you do not know in your heart far better than any idea my weak words could express, but I would fain impress one thing upon you. Pre-

vail upon your wife—press her with any argument reason and affection can urge, to disclose the truth to the boy. He *ought* to know all, Walter. It will not be pleasant for you; it will, doubtless, be fearfully bitter for her, but it ought to be done."

Walter Keller acknowledged the truth of his brother's words, but his heart sank at the prospect.

"You know of old, Walter," continued the invalid, "that I said you should never inherit Kettering. I said it, and I meant it. Time, though it has brought about our reconciliation, has not brought causes why I should rescind that resolution; so, this day I say it again, and this day I mean it. But your son, Walter, even though he be likewise son to poor George Garland's false wife, shall not suffer for his father's fault. Let the punishment of that lie with the man who sinned; I shall not desire to carry it further. Walter shall be Keller of Kettering when he comes to man's estate, and I will also provide for your girls. But, in order that Walter should be fitted for his station, I claim beforehand the right to dispose of as much of his future as lies between this and his majority. Let him be placed, after my death, with my old friend the Vicar of Kettering, who will finish his education in a way I should approve of, and who will provide a suitable companion to travel with him for one year from his twentieth birthday. Your present income of two hundred a year will be increased to four for your life, but at your death it will revert to the Kettering estates. I shall leave your girls ten thousand pounds each, and they will remain under your guardianship until they marry, or come of age. The interest of their fortune, until either of these events occur, will be paid to you on condition"—the invalid paused a moment, as if from weakness, and then added, in clearer tones, "on condition that, at no time, either during Walter Keller's minority, or afterwards, do you make an attempt to reside at Kettering Castle."

Walter's face quivered.

"It is hard, Anthony," he said.

"Hard, but just," was the stern reply. "I do not want to say hard things to you, Walter, on this our first meeting for twenty years—our last meeting for all the years of this life, but this much I will say, that you may see how deeply in earnest I am upon the subject. No false wife shall reign in the place where my pure-minded mother lived a life only a little lower than the angels."

And, hearing this, Walter Keller was silent. He could not defend his wife in the presence of Death, and against his mother's memory.

CHAPTER IX.

TELLING THE BOYS.

In a very short time after his brief visit to Kettering, the news of his brother's death came to Walter Keller. He went down to the funeral, and was present at the reading of the will, where, surrounded by the old friends and old servants of his youth, he heard his own name passed over, and that of his only son, Walter Fairclough Keller, named as heir of Kettering. A little bitterness of feeling may be pardoned to the man in that moment, but it was a very brief emotion, and he received the congratulations on behalf of his son with a very good grace. Most of those present knew of, or could, give a correct guess at, the reasons of Anthony Kettering's will in his nephew's favor, for that twenty-years'-old story was not forgotten among these simple country folk, who had sorrowed at the time for Walter's downfall, and grieved continuously at his exile and disgrace.

But he bore himself manfully among them, and all present agreed that if young Mr. Walter was anything like his father, he might do yet credit in his day to the good old name.

Walter Keller was heartily glad when all the formalities were over, and he was free to take his departure for London. He knew how anxiously Caroline awaited his coming, how painfully eager she would be to learn whether the fatal moment of discovery might yet be delayed.

She sat at the window of her little drawing-room in the May twilight, eagerly listening for the sound of wheels which would bring her husband home.

It was a thin, wan face which looked out upon the clean, prim road, across the dainty strip of garden under the window. The large dark eyes which gazed listlessly at the early summer bloom of geranium and mignonette seemed dim and sunken, and the whole attitude and air of the woman bespoke a deep-seated grief. The long years of remorse and anxiety had told fearfully on Walter Keller's wife, and it was easy to see that the thin, listless woman, who waited her husband's return with such feverish eagerness, could bear but little longer the heavy load which weighed her to the earth.

In a room immediately under the drawing-room she could hear her daughters practising duets, under the care of a Highgate professor

of music, who came twice a week to Myrtle Villa, and now and then, overhead, she could hear George's heavy footstep, as he moved about in some chemical experiment, in which Walter, though by no means scientific or studious, was, on this occasion, taking part.

At last! At last!

A hansom drew up at the green gate, and the master of the house alighted, paid and dismissed the driver, and walked across the budding garden, a welcome, welcome figure looming through the evening shadows.

A few precious moments passed, in which husband and wife were locked in each other's arms; then came an incursion of young people, from upstairs and down, to greet dear papa.

George came after his brother more slowly, and shook his stepfather gravely by the hand.

"Come, Walter," said his wife, "you must want your dinner. Run away girls, and boys too. You *have* dined, you know; let your father take his meal in peace."

"Yes, go now, boys," said Mr. Keller, gravely, "but I shall want you both after I have dined. I have something to tell you. Come into my study at half-past nine."

The party of young people left the room, dispersing to their various employments, and Walter and Caroline Keller went hand-in-hand to the dining-room.

Very few words were spoken during that brief meal, but at its close, Walter Keller said: "Let us go into the drawing-room, Stasie; we shall be quieter there. I will then tell you what I propose to say to the boys."

* * * *

At half-past nine George and Walter tapped at the door of Mr. Keller's study—a tiny retreat at the back of the dining-room, opening by a glass door, and flight of iron steps, upon a garden. A moderator lamp was lit, and standing upon the table, and a soft breeze blew apart the muslin draperies which veiled the now open glass door.

The young men found Mr. Keller seated at the centre table, sorting papers by the soft-shaded light of the lamp. He was alone.

Little recked these young hearts of that anxious watcher in the chamber above, waiting to learn how the tidings would be taken by her two sons, and whether her secret could yet be kept.

"Only a little while longer," she had pleaded to her husband, in passionate abandonment of grief; "only a little while, Walter. I have so little strength left. My boy will forgive me if he hears the truth when I am dead."

Her husband had soothed her tenderly, and tried to laugh away her fears, but his own heart sank when he noticed more closely that shrunken figure, that fading face; and even while he comforted her a cold fear clutched at his heart, and made a coward of him by forcing him to yield to her wish.

"I will try to explain all without revealing the secret, dearest," he said. "Rest content, Stasie, the boys shall learn nothing of our past from me."

With this comfort she was fain to be content, but she sat in silent agony in her chamber, to which the hum of voices now and then ascended,—voices which were discussing topics very near to her sore, sad heart.

Walter Keller never quite remembered in what words he first broke the strange news to the boys, but he knew that Walter, by his eager questioning and rapid deductions, helped him materially to a conclusion. He told a story vaguely, and tamely even, of a serious quarrel with his brother in his early youth—a quarrel only made up in death, and he used his brother's sternness to account for the passing over his own name and George's in Anthony Keller's will. He then wound up by clasping his son's hand in a warm pressure, wishing him many and happy years to enjoy his good fortune. Walter was bewildered, but the frank, generous-hearted lad turned in the first moment to his brother, and said,

"But I will never take this money unless George can share it."

George—poor George! turned very pale, and said quickly—

"That is nonsense, Walter. If Kettering is left to you you must take it, and follow out the instructions in your uncle's will. But," he added, with deep feeling, "I shall miss you, old fellow; we have been almost more than brothers, you and I. I am glad, Walter, I am glad from my heart for your good fortune, my brother."

There were tears in his eyes as he clasped his brother's hand, and Walter's clear, blue orbs were clouded with a mist of unwonted feeling, as he answered George's brotherly clasp.

"That is right, boys," said Mr. Keller, touched to his soul at the generous conduct of the dead man's son; "that is right, boys. It would have broken my heart, and your mother's too, if this strange will had sown dissension between our dear boys. You are a noble fellow, George," he added, laying a hand on the young man's shoulder.

But George Garland stepped aside, as if to avoid the touch.

"I desire no praise, sir," he said, "for only doing my duty."

"Your duty, George?" faltered Mr. Keller.

"My duty, sir," replied George Garland, fixing a keen look on his stepfather's handsome face; "my duty. I have no right to the Kettering property, have I?"

Walter Hesketh Keller's clear eyes dropped, as he answered in a low tone—

"No, George, you have no right—as my brother Anthony thought," he added, for Walter's satisfaction, who looked and listened in wonder at the strange tones of the speakers.

(To be continued.)

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelso Place, Kensington, London, W.

THE STEPHANIE REDINGOTE. (325.)

Our first full-sized pattern is the double-breasted Corsage of the Stephanie Costume, represented on the first figure of our third plate. It has a skirt of the Redingote style, and the fronts open in a slanting direction, thus making it one of the most elegant forms of the Redingote style of jacket. This pattern is given complete, and consists of six pieces, viz.: front, sidepiece, back, skirt, sleeve, and collar. On the front we have marked the middle of front, and the puffs or pleats by pricked lines, and on the skirt the crease of the back pleat is also marked by pricking.

THE LANGTRY HOOD. (335A.)

Our second pattern (which is given at the special request of a large number of our subscribers), is a Pointed Hood for the Costume Jackets so fashionable just now. Some of these hoods are ornamental only, and cannot be put over the head, but this hood is specially designed to be useful as well as ornamental. Its appearance is shown by No. 335 of our seventh Plate, from which it will be seen that, in order to show more of the colored lining, the sides of opening are turned under, forming long folds, or they may be rolled over, which will display the lining still more. The shape of this hood is so arranged as to lay as flat as possible on the shoulders, and to draw over the head with great ease. This hood may easily be distinguished from the piece of our first pattern by its having one round hole placed near the front part of neck, the hollowed out portion near this hole being the neck seam, and the straight line about 14 inches in length being the middle of back; the crease line by which the hood is folded to make it up, is indicated by the pricked line which is carried from the point to the end of the large V or puff which is taken out to make the hood lay flat on the shoulders. Any good-fitting jacket may be used with this hood, or we will supply a Pattern on our usual terms. See No. 335 on our Pattern list.

REVERSE VIEWS OF OUR 4 COLORED PLATES.

PLATE 1.



319.

320.

321.

PLATE 2.



322.

323.

324.

PLATE 3.



325.

326.

327.

PLATE 4.



328.

329.

330.

331.

THE LANGTRY JACKET WITH HOOD.

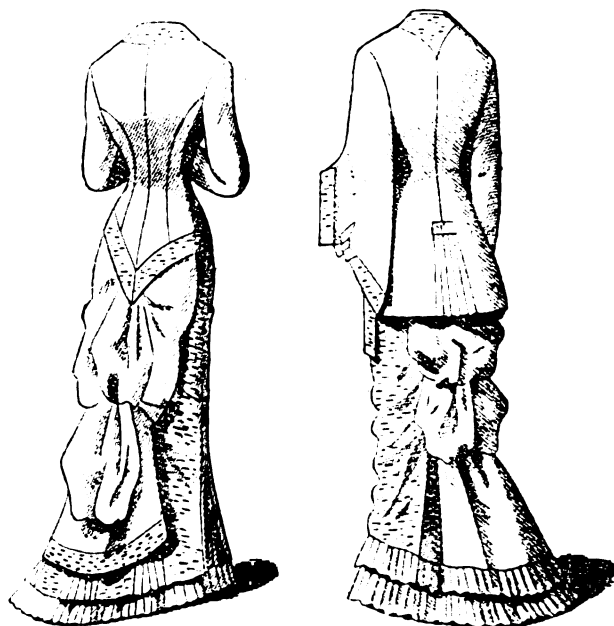


No. 335.—Front.

No. 335.—Back.

No. 335 is the new style of Costume Jacket with Hood, called the Langtry. It is usually made in thin fancy cloth, or for Summer wear may be made in cachemire or silk. The colour is always black, and the hood lined with some bright colored material, usually striped. The edge of the hood opening may be rolled underneath as here indicated, or it may be turned over outside if preferred. The Hood pattern is given full-sized in this Number. Will take $2\frac{1}{2}$ yds. of $\frac{5}{8}$ inch cloth; $\frac{1}{4}$ yd. of lining.

BACK VIEWS OF THE MOURNING COSTUMES.



No. 332.—Back.

No. 334.—Back.

Devere's Model Busts,—Price 26s. Each.

(Including Crate, Packing, and free delivery 4 miles of Charing Cross, or at any London Terminus.)

We consider our Busts to be of so much importance to our Subscribers, that we again give the illustration of one on our seventh plate. They are supplied only to our Subscribers, and we charge them at cost price, so as to place this great advantage in the reach of all our supporters.

We supply these Busts, for the following sizes of Chest Measures:—30 inches, $31\frac{1}{2}$, 33, $34\frac{1}{2}$, 36, $37\frac{1}{2}$, 39, 41, $42\frac{1}{2}$, and 44 inches.

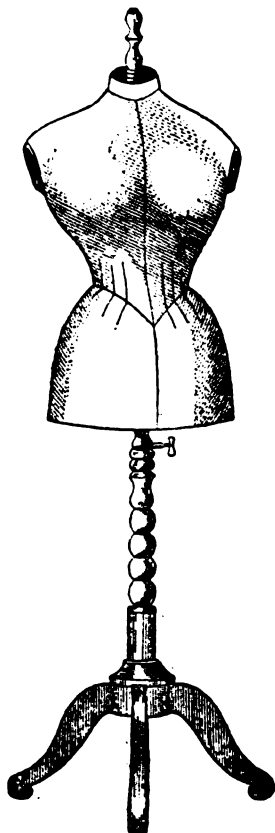
Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in *papier maché* from the most perfect figures, and is covered with stout-willed calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on garments. It is mounted on a handsome polished black stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position.

Drapers, Dressmakers, and private families find these Busts are invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

In private families, one Bust serves for all members of the family who are not smaller in size than the bust, but Drapers and Dressmakers should always have more than one size. We allow a discount of 5 per cent. on two Busts, $7\frac{1}{2}$ per cent. on three Busts, 10 per cent. on four Busts, and $12\frac{1}{2}$ per cent. on six Busts, if they are all ordered for the same person at one time, and sent in one crate.

N.B.—When ordering a Bust for general trade purposes, it will suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should

ALWAYS SEND A DRESS BODY with the order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.



Front View of the Bust.

These Busts are so arranged as to take to pieces with the greatest ease, and to pack in a small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

TESTIMONIALS.

Since our introduction of these Busts to our Subscribers, we have received an immense number of letters thanking us for the benefit they have derived from their use.

LADY B—, writes:—

"I have always found a difficulty in being well fitted. I saw in your Magazine the advertisement of Devere's Model Busts: I sent for one, and my maid has, by using it and cutting from one of your patterns, succeeded in making me a dress which is a beautiful fit."

GWENDOLINE writes:—

"I have bought one of your Model Busts, and made up one of your patterns, No. 65; the result is quite beautiful. On reckoning up the cost of materials and trimmings, I find I have saved on this one dress more than double the price of the Model Bust."

MARTHA writes:—

"Your Model Busts have been of the greatest service to me; through using them I have had many extra orders. Please send me as soon as possible, two more Busts, same size as last."

MADAME C— writes:—

"I have now three of your new Model Busts, a Wanzler Pleating Machine, and four sewing machines. By this means, I save a good deal of labour, and I am thus enabled to charge quite one-third less than the price I was formerly obliged to ask."

A WEST-END DRESSMAKER writes:—

"One of my best hands tells me they can finish three dresses in the time required for two before they discovered its use."

Can be obtained only from LOUIS DEVERE & Co., 1, Kelsø Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order or cheque for the amount.

DEVERE'S PARIS MODEL PATTERNS,

Price Sixpence Each, Post Free.

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine. They are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S PARIS MODEL PATTERNS ON SALE TO MAY 31st. 1880.

IN ORDERING A PATTERN ONLY THE NUMBER (and LETTER if any) NEED BE SPECIFIED.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering.

- 36.—Princesse Dress with slight train.
- 32.—Polonaise Princesse, with draped tablier.
- 63.—The Rosalinda Princesse Tunique.
- 105.—The Liliun Costume, Cuirasse & double panier.
- 129.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady, Corsage & bouffant.
- 124.—The Agatha Costume, tunique and bouffant.
- 130.—Dress-skirt & Norfolk Jacket body with yoke.
- 134.—Trouville Costume, corsage, tablier, & bouffant.
- 140.—The Victoria Mantelet.
- 190.—The new Shoulder Cape, two styles.
- 111.—The Croizette Pelerine Fichu.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 139.—Princesse Dress with long full train.
- 109.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pelerine in the body.
- 170.—The Chrissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- 171.—Home Toilette, Corsage, skirt, and train.
- 174.—The Baden Costume. Corsage, long plastron, drapery, side pleats and back bouffant.
- 175.—The Alice Visite.
- 178.—Galway Dinner Dress. Corsage, skirt, & train.
- 180.—Talbot Costume. Corsage upper & under skirts.
- 142.—The Adela Casaque.
- 184.—Corsage a basques, and tunique.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 194.—The Petre Costume. Corsage a gilet, Tunique and bouffant.
- 185.—The Winchelsea Promenade Toilette. Pointed corsage, panier, and tunique.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 300.—The Millicent Dinner Dress. Open corsage draped at sides, and draped tunique.
- 217.—The Leicester Costume.
- 220.—The Kathleen Robe and Tunique.
- 222.—The Alexandra Costume. Corsage, Upper and under-skirts.
- 223.—The Luchesi Costume. Corsage a gilet, and upper skirt.
- 220.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

- No. 240.—The Connaught Costume. Basquine, Skirt and bouffant.
- 241.—The Elizabeth Visite Mantle.
- 242.—The Adelaide Promenade Costume; Jacket, tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and puff.
- 245.—Reception Costume. Pointed Corsage, draperies, and bouffant.
- 246.—The Biarritz *Sofistic* du bal; very elegant and novel.
- 248.—Dinner or Theatre Dress. Corsage Princesse with draperies, draped tunique and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 252.—The Muriel Gilet.
- 254.—The Maud Gilet.

FEBRUARY, 1880.

- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 259.—The Gertrude Costume. Folded Tunique and double bouffant.
- 261.—The Heloise Visite.
- 262.—The Runtan Costume. Corsage a revers, double tunique a revers and bouffant.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Lettrina Afternoon Tea Gown, complete.
- 268.—The Brenda Promenade Costume. Corsage-Redingote and draped tunique.
- 272.—The new Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 272A.—Under skirt for the above.

MARCH, 1880.

- 274.—The Alice Promenade Costume. Jacket, upper skirt, and bouffant.
- 275.—The Károlyi Visite.
- 276.—The Myrtle Promenade Costume. Corsage Redingote, draped tablier, and bouffant.
- 277.—Brides' Travelling Costume. Corsage, Redingote, tunique, and bouffant.
- 278.—Brides' Dress. Corsage, panier, tunique, and train.
- 279.—Brides-Maid's Costume: complete except the underskirt.
- 280.—The Gainsborough Costume. Corsage chassee, and tunique.
- 281.—The Harebell Costume. Corsage, Skirts complete.
- 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.

APRIL, 1880.

- 294.—The Cadogan Promenade Costume. Corsage, double draperies, and bouffant.
- 295.—The Geraldine Paletot. (Given full-sized with this Number).
- 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 297.—The Maynard Visiting Costume. Corsage a gilet, and draped upper skirt.
- 298.—The Greville Costume. Double-breasted jacket and upper skirt.
- 299.—Visiting Costume. Single-breasted jacket, tunique, and train.
- 300.—The Heliotrope Carriage Costume, Corsage a gilet and upper skirt.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 302.—The Rosalyn Costume. Corsage Redingote, and upper skirt.
- 303.—The Baretta Ball Dress. Pointed corsage and tunique.
- 304.—Theo Evening Costume. Corsage, draperies, and tunique.
- 305.—The Bartet Dinner Costume. Pointed corsage, paniers, and bouffant.

MAY, 1880.

Plate 1.

- 319.—The Clothilde Polonaise Princesse.
- 320.—New Spring Mantle.
- 321.—The Munster Costume. Short draped polonaise.

Plate 2.

- 322.—The Zetland Costume. Draped Princesse body and upper skirt.
- 322.—The Augustenberg Reception Toilette.
- 323.—The Lonsdale Visiting Costume. Open tunique and upper skirt.

Plate 3.

- 325.—The Stephanie Visiting Costume. Draperies, bouffant, and underskirt. (The corsage is given full sized with the magazine.)
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.
- 327.—The Emyrtrude Toilette. Tunique a gilet, upper skirt, and bouffant.

MAY, continued.

Plate 4.

- 328.—The Orleans Lawn Tennis Pinafore.
- 329.—The Cecil Visite Mantle.
- 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 272A.—Underskirt for the above.

Plate 5.

- 332.—Deep Mourning Costume.
- 333.—Gilet for the Theatre.
- 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)

Plate 7.

- 335.—The Langtry Jacket, with Alpine Hood. (The Alpine Hood is given full-sized with this Number.)
- 336.—Princesse Dress for a Girl of 15. 6d.
- 337.—Princesse Dress for a Girl of 12. 3d.

UNDERSKIRTS.

Suited for the above-named Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

PELISSES, MANTLES, &c., FOR SPRING AND SUMMER, 1880.

- 306.—The Cavendish Redingote: Single-breasted.
- 307.—The Herries Visite Mantelet.
- 308.—The Lambert Jacket.
- 309.—The Vienna Redingote: Double-breasted.
- 310.—The Victoria Visite Mantle.
- 311.—The Marlborough Visite Mantelet.
- 312.—The Narcissa Mantelet.
- 313.—The Eastbourne Scarf Mantelet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 315.—The Beatrice Visite.
- 316.—The Bute Casaque.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.

MANTLES, PALETOTS, PELISSES, &c.

USEFUL STANDARD STYLES.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- 61.—Demi-Season Paletot.
- 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 75.—Alexandra Mantle.
- 81.—Double-breasted outdoor Jacket for cloth.
- 201.—The Madeline Casaque, fur trimmed.
- 202.—The Pauline Casaque, for velvet and lace.
- 203.—The Alathia Paletot, single-breasted, for cloth.
- 204.—The Marion Paletot, double-breasted with shawl collar.
- 205.—The Patricia Visite, cloth and fringe.
- 207.—The Barbara Visite, double-breasted.
- 209.—The Adeline Pelisse, long skirt & wide sleeve.
- 210.—The Philippa Manteau Visite.
- 211.—Close-fitting, double-breasted Ulster, without belt.
- 211A.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 212A.—Pointed Hood for Ulster or Mantle. 3d.
- 212B.—Round Hood for do. do. 3d.
- 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round hood.
- 239A.—Circular Cloak, or Rotonde, with pointed hood.
- 255.—The Ottoline Waterproof, new single-breasted style.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

* * This list is added to every month; for particulars of which see succeeding numbers of the Magazine.
* * Patterns are withdrawn from this list as soon as they go out of fashion.

For French Underlinen, Gentlemen's Under-garments, Ladies' Standard Body Patterns, Juvenile Costumes, and Mourning Costumes, see the next page.

These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London W.

N. B. All patterns are posted at once on receipt of order, but there may occasionally be delay of one post, caused by the Government regulations for forwarding letters. Ladies are requested to write immediately to Messrs. Louis Devere & Co. in order that

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE (Continued from the other side.)

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

NEW FRENCH UNDERLINEN.

UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

- No. 1A, Dressing Gown, 6d. No. 2A, Dressing Jacket, 4d. No. 3A, Full Train Petticoat, 6d. No. 4A, Petticoat Body, 4d. No. 5A, Night Dress, 6d. No. 6A, Petticoat, walking length, 6d. No. 6B, Princesse Petticoat, body & skirt in one, 6d. No. 7A, Chemise, 4d. No. 8A, Full Drawers, 4d. No. 8B, Chemise and Drawers combination, 6d. No. 9A, Flannel Vest, 9d. Lady's Bathing Dress, 6d. Price 4d. and 6d. each post free.

N.B. The above set of 12 patterns (post free) for 3s. 6d. 273.—New Petticoat, walking length. 273A.—Train to add to Petticoat No. 273, for evening wear.

- 187.—Parisian Dressing Gown, Princesse style. 6d. 291.—Princesse Chemise. 6d. 293.—Ladies Cooking Apron. 3d.

UNDERLINEN FOR GIRLS.

All cut for Chest measure of 27 inches. Age 12.

- No. 10A, Dressing Gown. No. 11A, Dressing Jacket. No. 12A, Petticoat. No. 13A, Petticoat Princesse shape. No. 14A, Petticoat Body. No. 15A, Drawers. No. 15B, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel Petticoat. No. 18A, Bathing Costume. No. 19A, Chemise. No. 20A, Night Dress. Price 4d. each post free.

N.B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21A, Dress. No. 22A, Frock. No. 23A, Frock. No. 24A, Chemise Drawers. No. 25A, Chemisette. No. 26A, Body Drawers. No. 27A, Full Blouse. No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers. Price 3d. each, post free.

N.B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princesse Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib. 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoes. 43A, Baby's Drawers or Couvre-linge. Price 3d. each, post free.

N.B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s. 218.—Pinafore for a child of 1 to 2 years old. 3d.

UNDER GARMENTS FOR GENTLEMEN. DECEMBER, 1879.

- 234.—Gentleman's Smoking Cap. Round shape. 3d. 234A.—Gentleman's Smoking Cap. Turban shape. 3d. 235.—Gentleman's Flannel Vest. Chest 37 inches. 236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches. 236A.—Flannel Shirt for a Boy 13. Chest 32 inches. 236B.—Ditto ditto for a Boy of 6, Chest measure 25. 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches. 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches. 292.—Gentleman's Dressing Gown: chest measure, 38 inches.

STANDARD BODY PATTERNS, WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes, 3d. each, post free, Chest Measures, 19, 20½, 22, 24, 27, 28½, 30. Or may be had cut in brown paper, price 6d. each; the complete set, price 2s. 6d., post free.

LADIES' SIZES, 4d. each, post free. Chest Measures.—31½, 33, 34½, 36, 37½, 39½, 41, 42½. Or may be had cut in brown paper, price 6d. each; the complete set, price 3s., post free.

MOURNING COSTUMES.

- 123.—Deep Mourning Costume, for a parent. 137.—Mourning Costume, pointed corsage & tunique. 167.—Mourning Visite Mantle. 168.—Mourning Paletot, double-breasted. 184.—Widow's Mourning Dress. Corsage and open tunique. 228.—Half-Mourning Costume. Basquine a gilet and open tunique. 253.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant. 270.—Mourning Costume. Corsage-Bedingote and skirt. 289.—Mourning Costume. Corsage and Tunique.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 14 years of age; 14 years and upwards, 6d.

- 24.—Ball Dress for a Child 7 or 8 years old. 38.—Princesse Dress for a young lady of 13 years. 53.—Costume for a Little Boy of 4. 64.—Robe Princesse for a girl of 9 years old. 74.—Little Miss's Costume, for a child of 7 years. 77.—Corsage a basques and Upper Skirt for a young lady about 14 years. 78.—Paletot for a girl of 14.

Juvenile Costumes, (continued.)

- 93.—Promenade Dress for a child of 8. 114.—Gilet Costume for a Girl of 6. 129.—Summer Costume for a child of 5. 142A.—Lawn Tennis Pinafore for a girl of 7 or 8. 142B.—The same Pinafore, for a girl of 11 to 12. 143.—Plented dress for a little girl of 7 or 8. 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches. 145.—Corsage, panier, and skirt for a girl of 10. 146.—Dress with low neck for a little girl of 5 or 6. 147.—Zouave Suit for boy 8 or 9 years old. 148.—Paletot or out door Jacket for a little girl 6. 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 150.—Man of War suit for a boy of 9 or 10 years old. 151.—Boy's Sailor's Suit, age 7 to 8. 151A.—Boy's Sailor's suit, age 10 to 11. 161.—The Ida Costume for a girl of 8. Dress and Jacket. 162.—The Alice dress for a girl of 11 to 12. 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14. 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesse and kilted flounce. 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and flounce. 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt. 166A.—The same kind of outdoor Jacket for a girl of 8 or 9. 176.—Polonaise and skirt for a child of 5 years old. 189.—Princesse Dress for a child of 4. 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211. 214A.—Ditto ditto for a girl of 14. 224.—Ball Dress for a Girl of 12 or 13. Princesse Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron. 227.—Ball Dress for a Little Girl of 4 or 5. 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13. 229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years. 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years. 290.—Confirmation Dress, for a young lady about 15 or 16.

JUVENILE COSTUMES FOR SPRING AND SUMMER, 1880.

(For illustrations see our March number.)

- 283.—The Dora Costume, for a girl of 10 years old. 284.—The "Mary" Costume, for a little girl of 6. 285.—The Wendoline Costume, for a young lady of 14 years of age, Price 6d. 286.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7. 287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Bedingote, & upper skirt. 288.—The Clarice Dress, for a little girl 6 years old. * * This list is added to every month; for particulars of which see succeeding numbers of the Magazine. * * Patterns are withdrawn from this list as soon as they go out of fashion.

The World of Fashion

is
**The Oldest
and Most Practical
Ladies' Magazine,**
and
**Contains Costumes
Specially Selected for
English Ladies.**

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THE WORLD OF FASHION.

A JOURNAL OF FASHION AND LITERATURE

Is THE BEST AND CHEAPEST LADIES' MAGAZINE IN THE WORLD.
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It has an uncolored plate of Mourning Costumes, Caps, Bonnets, &c.
It has an outline plate of the latest fashionable Models.
It has reverse views in outline of every Costume.
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Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

EDITOR'S NOTICES.

PREPAID SUBSCRIPTIONS.

At the request of a large number of their Subscribers, the Editors have now made arrangements for forwarding this Magazine by post, on the following prepaid terms:—
 "THE WORLD OF FASHION," post free in Great Britain, and other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 10d.; THREE MONTHS, 3s.: SINGLE COPIES, Twelve Stamps.
 All Subscriptions must be sent to L. DEVERE & Co., 1, Kelso Place, Kensington, London, W.

COLONIAL AND FOREIGN

SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. each, post free.

MRS. G. R. writes:—

"It would, I think, be a great convenience to many of your customers, if you could sell an illustration with each pattern; I mean, of course, of those costumes which appeared several months back, as the book may have been lost, or mislaid, in the meantime, and although the general effect of the desired costume may be remembered, an illustration is really necessary to work out the details. I, for one, would gladly pay double for my pattern, if it could be accompanied by an illustration showing the made-up garment, as it would even then be far cheaper than many patterns I have purchased before you began to issue your excellent and cheap series of Model Patterns. Of course, I do not know if such a thing is possible, but I have experienced your courteous attention too often, not to know that you will, at any rate, excuse the liberty I take in suggesting the idea."

We are much obliged by your kind hint, and as your letter came early in the month, you will see by reference to our Pattern Lists that we have availed ourselves of your valuable suggestion, and have made arrangements to supply an illustration with each pattern, if desired. During the month we have received other letters from Ladies asking the same thing: to New Subscribers this arrangement will be a great advantage. We are always glad to know the wishes of our kind supporters, and shall be obliged by any hint, the following out of which will render our Journal more useful to our Subscribers.—ED. W. F.

ADA.—We have made arrangements to remove the difficulty you complain of—one frequently experienced by amateurs like yourself—and will in future supply our patterns pinned together for an extra charge of 6d. each pattern. We do not think you would require them pinned after using two or three.

A CLERGYMAN'S WIFE says:—

"I am happy to tell you how much I am pleased with your Magazine, which was lately recommended to me by Lady —. The Children's Plate in March, and the Mantle Plate in April, have been most useful, and I look forward to the May Number to complete the summer outfits of my grown-up daughters: who, with the assistance of our village dressmaker, have done wonders with your useful

patterns. May we hope for a new Lawn Tennis Tunique soon?"

We are much obliged by your kind letter. A new and very elegant Lawn Tennis Tunique will be found in the present Number.—ED. W. F.

MRS. CHRISTIAN LAWRENCE writes:—

"I have got your Magazine for eleven years, and I think it the best, and with your recent improvements, it will save the hardworking dressmaker many hours of weary brain work."

MISS SOPHIA LINDSAY writes:—

"I have taken the 'World of Fashion' regularly since I began business on my own account, which is more than six years, and I always found the patterns given with the Magazine of great service to me."

MRS. KING writes:—

"I have been a Subscriber for the last three years, and find the 'World of Fashion' the best Magazine I have ever had, and have tried many others. Your patterns are a perfect fit, and I never fail to fit well when I use them."

MISS WILLEY writes:—

"I have taken your book for years, and I can candidly say that it is perfection, as being a dressmaker I have had several proofs of the entire satisfaction it has given, and I shall continue to get it as long as I require a Fashion Book."

FLORENCE MAY writes:—

"I am very much pleased with your beautiful Magazine, and I can always rely on the useful patterns given with it, as they are such a perfect fit. In fact, I consider the 'World of Fashion' is far above all other fashion journals: surely it is the Queen of Fashion Journals, and I am always happy to recommend it to all my Lady friends."

MRS. CUTHBERT writes:—

"I have taken your Magazine for a number of years, and like it better than any other I have tried. All your patterns are very easy to work from."

MRS. MOSCROP writes:—

"I find your patterns very good and useful, as I make all the clothes and dresses for my ten children."

MISS C. ROBERTS writes:—

"I thank you very much for the late improvements in your Magazine. I think your costumes are prettier and more stylish-looking even than they were formerly, although I was always very well pleased with them, but now am more satisfied than ever."

We are greatly pleased and encouraged by the many letters daily received, testifying to the satisfaction of our Subscribers, and beg to thank them, one and all, for the hearty commendation and support with which they reward our efforts to please. The current number will, we think, be pronounced a success, for no pains or expense have been spared in its production. Further improvements for future numbers are in preparation, and in all we do we are guided by the earnest wish to give our kind friends exactly what they desire, and in such a manner as to be of the greatest practical value to them.—ED. W. F.

Letters acknowledged with thanks from M. A. Harris, Mina (Bayswater), Mrs. Frauka, Mrs. J. (Eaton Square), E. B., Celia (Westbourne Terrace), Georgina, W. R. (Clapham), J. Dyson, E. Hatton, E. S. (Bedworth), Mrs. Raynor, J. Morrison, A. Thompson, Mrs. Stott, C. J. (Manchester), E. L. J. (Stafford), Miss Potter, and many others.

A PRETTY PRESENT FOR CHILDREN.

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The Court and High Life.

THE return of Her Most Gracious Majesty to England has been hailed with satisfaction, and with earnest hopes that our beloved Sovereign has derived a lasting benefit to her health from her sojourn at the German baths. Much sympathy was felt for the illustrious lady during her short visit to the Ducal Court of Darmstadt, so lately the home of one of her beloved daughters, and doubtless many a loyal heart followed our Queen through the interesting ceremony of her granddaughter's confirmation, and afterwards to the solemn hush of the sacred mausoleum on the "Hill of Roses," where, with the little ones who preceded her, sleeps the Grand Duchess Alice of Darmstadt, Princess of Great Britain.

The Court remains at Windsor for the present. The Prince and Princess of Wales have undertaken to open the new cathedral at Truro, at the end of May. During the late sojourn on the continent, Her Royal Highness the Princess of Wales paid a short visit to the Court of Denmark in order to be present at the birthday festivities of her father, King Christian.

The Duke of Edinburgh has been salmon fishing in Galway. The Duchess remains in St. Petersburg in attendance on her mother, the Empress of Russia.

Prince Leopold is about to pay a visit to America. The duration of His Royal Highness's stay in the Western Continent is not yet determined.

The marriage of Her Royal Highness Princess Frederica, of Hanover (a Princess of Great Britain), second daughter of the late King of Hanover, with the Baron Von Pawel-Rammingen, is announced to take place at Windsor Castle on April 24, in the presence of Her Majesty and the Royal family. Four bridesmaids, daughters of English peers, are appointed to attend Her Royal Highness on the occasion.

The marriage of Sir Robert Moncrieffe and Miss Evelyn Hay, niece of the Earl of Kinnoull, was celebrated on April 6th, at St. Paul's, Knightsbridge, in the presence of a numerous congregation. The bride was exquisitely dressed in ivory-white satin, covered with Brussels point, and arranged with orange-blossoms and ostrich-feather trimming; wreath of orange-blossoms and Brussels lace veil, fastened by diamond stars, the gift of the Earl of Dudley. Her other jewels were a diamond spray, bracelets of gold and pearl, and a pearl and diamond brooch. The eight bridesmaids, four of whom were children, were elegantly attired in pale blue cashmere over silk, trimmed with *crème point d'Alençon*. Each carried a bouquet of lilies of the valley, and wore a gold and pearl brooch. Sir Robert and Lady Moncrieffe left town in the afternoon for Witley Court, Lord Dudley's seat in Worcestershire, her ladyship's travelling dress being of violet velvet, with old lace ruffles, and violet chapeau to match. The presents were numerous, and included many costly jewels, especially those from the bridegroom, the bride's parents, the Duke and Duchess of Athole, and the Earl of Dudley.

Her Majesty has been pleased to create Mrs. Cavendish Bentinck a peeress of the United Kingdom by the style of Baroness Bolsover, of Bolsover Castle. Her ladyship is mother to the young Duke of Portland, upon whose youthful brothers and sisters the Queen has already conferred the rank and precedence of a duke's children.

Her Majesty has also been pleased to bestow an earldom upon Lord Lytton, the Viceroy of India, who will henceforth be styled the Earl of Lytton, and Viscount Knebworth, of Knebworth.

The Opera and Theatres.

THE ROYAL ITALIAN OPERA.

The re-appearance of Madame Albani, after an absence of two years from the stage, has given general satisfaction. This gifted artiste appears to have profited by her retirement: her voice seems richer and more powerful, and she imparts, if possible, an added charm to her grace and dramatic force. Her first appearance this season was made in *Lucia di Lammermoor*, and she has since sung in *Rigoletto*. Massenet's grand opera, *Il Re di Lahore*, has afforded the public an opportunity of hearing Mdle. Turolla, while in *La Favorita* Mdle. Pasqua, as Leonora, has very appreciably added to her reputation.

DEURY LANE.

The production of *La Fille de Madame Angot* has been attended with unprecedented success. It is placed upon the stage with a careful attention to details, and with a magnificence never before attempted, while the style of acting is greatly superior to any former representation. The *Danse Française*, with Mdle. Palladino as *première danseuse*, is nightly encored. The opera is preceded by *Lady Audley's Secret*, which is most carefully acted by Miss Louise Moodie and a strong company.

THE HAYMARKET.

Lord Lytton's play (which is to be shortly removed from this elegant house) still continues to attract large and appreciative audiences. The vivacity and grace of Mrs. Bancroft, as Lady Franklin, cannot be too warmly praised, nor is it possible to say too much of the admirable rendering of Mr. Graves by Mr. Arthur Cecil. Mr. Bancroft makes a decided hit as Sir Frederick Blount.

THE PRINCESS'S.

The great success which *The Streets of London* has met with, shows how thoroughly Mr. Walter Gooch understands the duty of catering for the public. The great Fire Scene is looked forward to with breathless interest, and rewarded with loud applause. Mr. Charles Warner, as Badger, wins the favorable opinions of the audience from the first, by his easy, light-hearted manner, through which the traces of deeper and better feeling creep from time to time. *The Streets of London* is preceded by *Delicate Ground*, cleverly acted by Mr. W. Rignold and Miss L. Payne.

THE COURT.

The success of *The Old Love and the New* continues as marked at this favorite house as when Mr. Bronson Howard's play was first presented to the public. There is a very probability of a very long run.

THE PRINCE OF WALES'S.

The performance at this house opens with a charming comediotta, by Mr. Theyre Smith, called *A Happy Pair*, in which Mr. Edgar Bruce and Mrs. Bernard-Beere sustain their parts with great skill and spirit. It is followed by *Forget Me Not*, in which Miss Genevieve Ward appears with such wonderful effect as Stephanie de Mohrivart, winning by her genius a well-deserved success. Miss Kate Pattison plays the part of Alice Verney with much skill and taste.

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POEMS AND SONNETS.

By HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

"Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

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338

339

340

June 1880

Plate 1



341

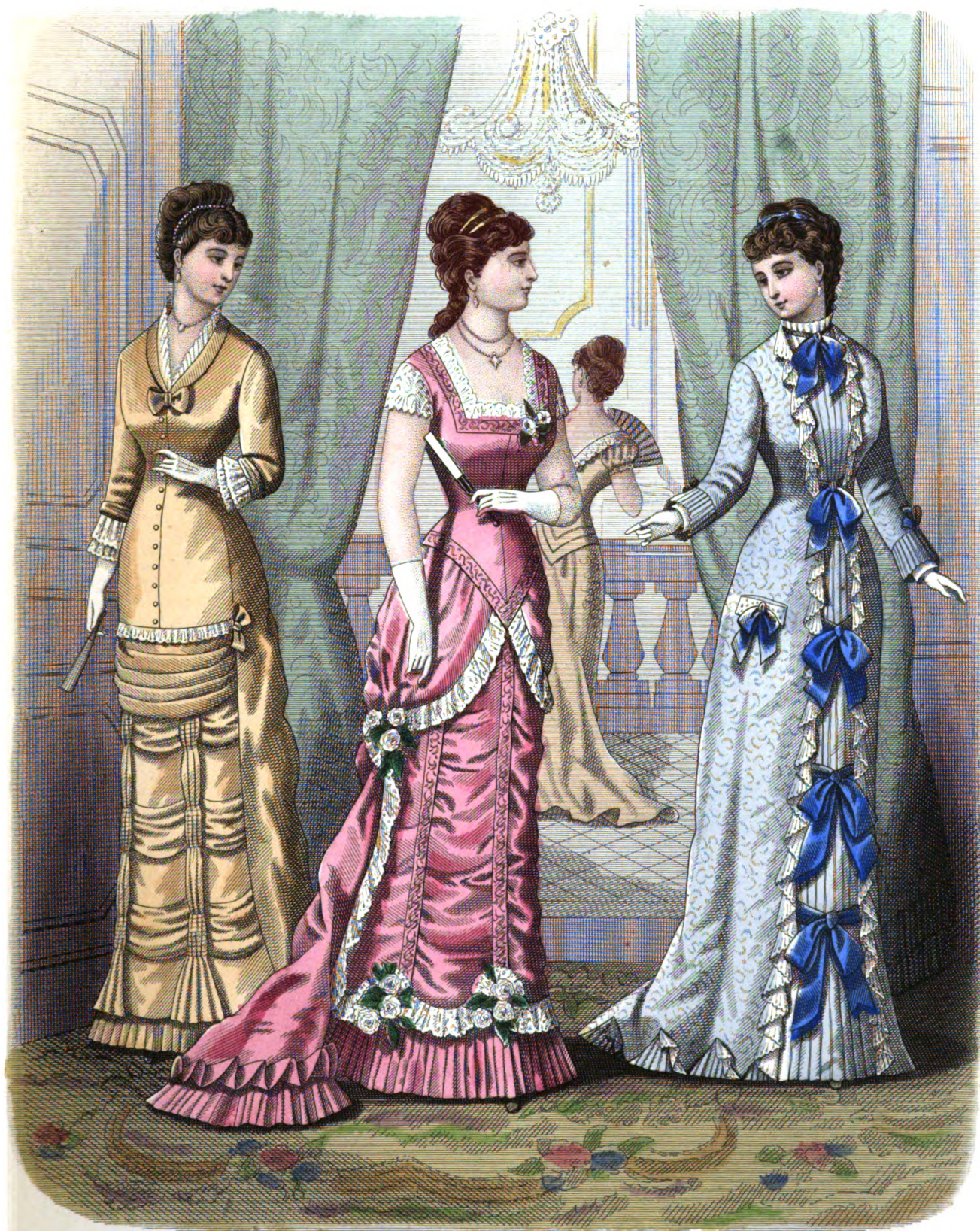
342

343

June 1880

The World of Fashion.

Plate 2



344

345

346

June 1880

Plate 3

The World of Fashion.



347

348

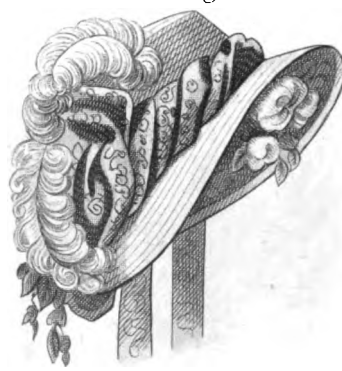
349

350

June 1880

The World of Fashion.

Plate 4



LE MONDE ÉLÉANT

OR

THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 678

JUNE, 1880.

Vol. 57.

Observations

ON
LONDON AND PARISIAN FASHIONS.
FOR JUNE, 1880.

We have last month spoken of the styles that were gone out of Fashion, and of those that have taken their place. When we speak of Fashion, we mean that ever-progressing changing of style that follows an universal feeling which seems implanted in mankind: it is of great use in an advancing civilisation: some nations have more of the feeling than others. The French have always been pre-eminent; other nations will, at times, attempt something they think is new, but it is in time found out that it is only an eccentricity. The English taste has been somewhat misled lately through some English Publishers having introduced Fashion Plates from Germany and Belgium, and calling them the latest Parisian Fashions; this is why, at the present time, so many eccentricities are seen. If Ladies who have followed these styles go over to Paris, the French smile at them, and say, look at the English taste.

We have given in our Plates of Costumes all the changes that are taking place: everything is becoming more Ladylike, colors and materials are growing more harmonious, with a beautiful blending of colors; the manufacturers are surpassing everything they have done before; we hardly know which excels—the cotton, woollen, or silk manufacture: the cottons have the greatest favor, also some woollens by their exquisite block printing. All rough materials are considered in bad taste, and so are all violent contrasts in color.

Commencing with July, we shall give an addition to the number of our costumes. Our artists have always complained that they have been obliged to leave out valuable costumes every month, and we have, therefore, arranged to give in our Fifth Plate four costumes with back and front views: the back views will not

be mere outlines, but will be like the fronts, this is equivalent to three extra costumes. On our Fourth Plate we shall have three Bonnets extra, and on this plate we shall always place our Black Dresses, and other Dresses that do not require to be colored, and which we find are, in fact, more useful to our Subscribers without the coloring.

We shall, as usual, leave to our dear Countess all those various minor details of Fashions which she is so capable of describing.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

Yes, there are many things I might have told you in my last letter, but the space allowed to me was filled up, so I was obliged, à contre cœur, to wipe my pen and say good-bye.

Well, I will not use my space in paraphrases, but will go to my subject at once.

The Fashions of the present time are, if I may call it so, very economical. For instance, you speak of the body of your black silk costume becoming rather glazed at back and under the arms. Well, why not lay it aside at once as being worn out, I do not mean putting the dress away altogether; no, but the body only, and without changing or adding anything to the skirt, wear it with a redingote jacket of satin *broché* or *cachemire brodé*; you will have, by this addition, a new costume, inexpensive, and yet quite fashionable.

With light dresses the jacket may be made of brocade of all colors, and to prevent dresses from looking too uniform, a sash may be added to one, a *revers* to the other, and so on.

There are many combinations that can be made with fashion and elegance; the great thing is to know what will go best together, what will be most elegant and most economical.

Dust Coats are slightly different from last year. I like them very much better, and they combine elegance with utility. I will describe you one I like most, which I have seen at one of the best Dress-makers. It was of black *cachemire de l'Inde*, lined with *pouceau surah*; the sleeves were wide and lined to match; the *revers* were merely the sleeves turned back to a width of four inches; the collar, of shawl shape, could be open to the waist, or only to the throat: the one I saw was buttoned down the front to the bottom. At back an elegant ornament of *paassementerie* was laid from the neck to below the waist.

The *cache pousière* was fastened around the waist by a *pouceau* girdle; the *cache pousière* is very elegant for travelling, and the dress may be of the same color.

Lapis blue and *Loutre* make two very handsome coats, trimmed with a darker or lighter shade of *surah*.

Dresses painted by hand are seldom seen: the usual subject is superb birds of Paradise, with arabesques of the most eccentric form, large flowers, all very fantastic, and not very durable.

The small Camails in black lace, embroidered with beads, are very much worn; not small like last year, then it was simply a collar, but now large pelerines, of beaded net or beaded fringe, are to be seen everywhere.

Sunshades are very varied this season: some are thoroughly Japanese, and most elegant, with their numerous whalebones and short thick handles. On the ring that closes the parasol is fastened a beautiful bunch of flowers. Sometimes the flowers are placed at one side of the parasol, just as if the wind had brought them there. In the inside, a Japanese lady is painted, holding her fan. The Chinese sunshades are smaller, and also less eccentric: they are made in all colors, bordered by lace or thick *copeau* fringe.

If a lady is not in a position to have a sunshade for each toilette, she can still be very fashionable by buying a black Chinese *ombrelle* to wear with her toilettes, and a *fantasie* one for light costumes. The same with boots and shoes. *Elegantes* have their boots made to match each costume. I must say it adds much to the style of a costume, but it is not *de rigueur*. If one would follow fashion so closely, all one's time and life would be necessary to study these trifles.

As for *lingerie*, it would take a long time to enumerate the trousseau of an *Elégante* in its details, for we are in the world of *fantaisie*. All last year's *lingerie* was made in *surah* and *foulard*, but this new freak of fashion could not last long, for nothing can surpass the beautiful, soft, fine, and transparent *batiste* for body linen. Chemises, drawers, bodies, &c., are most elaborately trimmed with Malines or Valenciennes lace. Small summer petticoats are still made of *surah*, trimmed with a flounce or two of lace. Collars and cuffs are only worn in the morning, and are made of fine linen, embroidered; for afternoon wear, ruchings, called Sarah Bernhardt, are very fashionable—in fact, all sorts of frillings of lace are worn, fastened at the side, throat, or waist by a bunch of flowers; the new drooping, thirsty, flowers are becoming more and more in favor, they look so delicate.

A word, in passing, on the fashionable colored hair. Last year the *beauté à la mode* was the blonde; now that all tends to become Japanese, and the *brunette* will be this season the queen of fashion.

COMTESSE DE B—.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceeding the description of each figure, is the number of the Costume in our list of full-sized patterns.

* The Reverse views of all the Costumes on these four Plates will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(338).—The *de Chevigné* Mantilla, made of black silk trimmed with *passementerie*, fringe, lace, and tassels. The mantilla is fastened to the waist at back by a ribbon. The front is gathered at the waist under the ruch-

ing of lace; the two ends are brought to a point, finished by a tassel. Quantities required: $3\frac{1}{2}$ yds. silk; $3\frac{1}{2}$ yds. fringe; $1\frac{1}{2}$ yds. *passementerie*; 8 yds. wide lace.

Fig. 2.—(339).—La Rochefoucauld Garden Party Toilette of *Pompadour foulard*, trimmed with *surah*. The *surah plissé* may simulate a jacket with a *gilet* in front; a *plissé* of *foulard*, gathered twice by bows, trims the back. The skirt in front is trimmed by two elegant draperies edged by small *plissés*; the back is artistically draped on the underskirt. Will take 18 yds. *foulard*; 13 yds. *plissé* (this *plissé* is bought ready made, and of all colors), if made at home, 6 yds. *surah* will be sufficient; 12 buttons.

Fig. 3.—(340).—The De Gueydon Promenade Costume of *mousseline de laine*, *broché*, and satin. The jacket is opened in front (on a *gilet* of *broché*), and slightly at bottom of back. The *revers* and cuffs are of satin, edged by *broche*. The overskirt is elegantly caught up at the side by ribbon and bows of satin. The back is gracefully looped up. The skirt consists of bands of *broché*, and bands of *mousseline*, edged by a *bouillonné* and a *plissé*. Quantities required: 5 yds. *mousseline de laine*; 3 yds. *brocade*; $\frac{1}{2}$ yd. satin; $4\frac{1}{2}$ yds. satin ribbon; 12 buttons.

PLATE THE SECOND.

Fig. 1.—(341).—The *Simplicie* Morning Promenade Toilette of *satinette*, trimmed with spotted *percale d'Alsace* (both washing materials). The *princesse polonaise* is buttoned down to the bottom, and trimmed all round by a band of *percale*. The back is well draped, and trimmed by a large *plissé* bow. The skirt, which is short, is edged by a *plissé*. Will take 6 yds. for *polonaise*; 6 yds. for whole underskirt; 36 buttons.

Fig. 2.—(342).—The de Richemont Flower Show Toilette of satin, trimmed with gold lace. The jacket and back are draped in the *manteau de cour* style, and are edged by gold lace. The front is well draped, and the vandykes are looped up by rosettes of gold ribbon. The underskirt is made with four small *plissés*. Quantities required: 24 yds. satin, or 20 yds. silk, or 9 yds. *mousseline de laine*; 9 yds. gold lace; 3 yds. gold ribbon.

Fig. 3.—(343).—The de Barbantane Promenade Costume of light *tissu*, trimmed with cherry-colored satin. The whole costume is easy to make, and the back is of a novel form. The jacket is cut as usual, and is ornamented by two buttons, which serve to loop up the *polonaise* on which is fastened two loop holes. Will require 6 yds. *mousseline de laine*; 2 yds. satin; 24 buttons.

PLATE THE THIRD.

Fig. 1.—(344).—The Paulet Dinner Toilette of drab silk, trimmed with white lace. This simple toilette is well suited to a young Lady, and can be easily executed. The dress is cut

en princesse behind. The front, *en cuirasse*, well defines the figure, and is edged by a *plissé* of white lace. Four deep pleats are elegantly laid across the tablier, which is arranged in *bouillonné* and gathers; the dress is edged all round by a *plissé*. The quantities required for this dress are 14 yds. silk; 6 yds. lace; 18 buttons.

Fig. 2.—(345.)—The Valdora Ball Dress of pink *faille*, trimmed with Chantilly lace, bands of embroidered silk, and *touffes* of white roses with their leaves. The body is opened square back and front, with sleeves made of lace only. The front of skirt is *bouillonné*, and fastened down by bands of embroidered silk. The overskirt, trimmed with lace, is elegantly draped on the hips by a bunch of flowers, and from thence forms a train, which is edged by a *plissé* and a *coquillé*; the back is well draped on the underskirt. Will take 16 yds. silk; 11 yds. Chantilly lace; 12 buttons.

Fig. 3.—(346.)—The Battenberg Breakfast Robe. It is a *princesse* robe of thick grey brocade. The *plissé* is of white satin, edged by *coquillés* of white Malines lace, and trimmed by elegant bows of blue satin ribbon. The robe is trimmed all round by Vandykes, filled in with white *plissés* and *coquillés* of Malines. Will require to make: 10 yds. brocade; 5 yds. of satin; 14 yds. lace; 12 yds. satin ribbon. This toilette can be made with *cachemire de l'Inde*, and will look quite as fresh.

PLATE THE FOURTH.

Fig. 1.—(347.)—Little Colette's Toilette of light blue *cachemire de l'Inde*, trimmed by embroidery, and a *gilet* of brocade. The little skirt is *plissé* all round, and plain in front. The coat opens on a *gilet*, which is also open, and ornamented by two pockets. At back four *plissés* are inserted at the end of each seam, and ornamented with buttons: the whole is trimmed by embroidery. Will take 2 yds. *cachemire de l'Inde*; 4 yds. embroidery; 3 yds. brocade; 1 embroidered collar; 18 buttons.

Fig. 2.—(348.)—Grandmamma's Reception Costume, entirely made of black silk. The body is pointed back and front; it can be made to open square, with a white chemisette, or as it is here worn, with a black silk chemisette. Folds of silk are laid in a V shape from the square opening to the point of body. Draperies slightly full and trimmed with fringe, are laid across the hips: the front of skirt is *plissé*, and edged by two box pleated flounces; and a well folded band of silk crosses the tablier. The back, trimmed with fringe, is looped up gracefully over a well-made train, which is trimmed by a *plissé*. Quantities required: 18 yds. *faille*; 4 yds. fringe.

Fig. 3.—(349.)—Promenade Costume for a Girl of 13, of drab satinette (washing material). The polonaise is made *en princesse*, trimmed by three rows of black or dark brown satin ribbon. The polonaise is elegantly looped up at back on the petticoat, which is edged by a flounce.

Will take 7½ yds. satinette; 24 buttons; 16 yds. narrow satin ribbon.

Fig. 4.—(350.)—Promenade Costume, for a Young Lady of 15, of light green *cachemire de l'Inde*, trimmed with dark green silk. The *cuirasse* body is trimmed by a *gilet* of dark green silk *bouillonné*. The front of skirt is gathered up the centre, and trimmed by bows of silk. The lower part of front skirt is cut up in square tabs, which are lined with silk, a corner is then turned up to make a small *revers*: two *plissés* and a *bouillonné* finish the trimming of skirt. The back is looped up gracefully on the underskirt. Quantities required: 5½ yds. *cachemire*; 3 yds. silk; 12 buttons.

PLATE THE FIFTH.

No. 1.—Chapeau Vêga of white Leghorn, trimmed with *surah merveilleux* of a heliotrop shade; heliotropes feathers on the crown. The strings are of the same *surah* (8 inches in width); the two ends edged by gold lace.

No. 2.—Mourning costume of black or grey *mousseline de laine*, trimmed with embroidered *mousseline*. The dress is a *princesse polonaise*, looped up in front under a bow, cut square behind, and well draped; it is trimmed all round by a band of embroidery. Pattern 341 may be used for this *polonaise*. The Pelerine-Mantille (351) is made of the same material, and can be worn with or without this costume; the two ends of the mantille are gathered and finished by an ornament. Quantities required: For Mantille only, 3 yds. *mousseline*, 6½ yds. trimming; for polonaise and *plissés* of skirt 10 yds. *mousseline*; 5 yds. trimming; 18 buttons; 4 yds. ribbon.

No. 3.—Niniche bonnet of white chip, trimmed by *cachemire brodé* of *grenat* color, and *grenat* feathers. The flowers are tea roses; the inside of brim is a *coulissé* of *grenat* satin; the strings are of the satin, edged by a narrow band of *cachemire*, and the ends finished by cream-colored Bruges lace.

No. 4.—The Nordenakiold of black straw; the brim is *coulissé* of dark brown velvet, edged by gold perles. Blush roses, starting from the front, are continued to the left ear. The crown is trimmed all round with dark brown *surah*, with two gold feathers at the left side.

No. 5.—Louis XIII Colerette, made of *plissés* of *mousseline de l'Inde*; it is tied under the chin by a black velvet bow.

No. 6.—Capote Collette of black tulle, embroidered with beads. It is bordered all round by a gold lace, and trimmed with *capucine surah*. At the right side it is ornamented by *pensees* of variegated *capucine* color. The inside of brim is *coulissé* in black satin.

No. 7.—(352.)—Mourning costume of black or grey satinette (washing material), trimmed with bands of a dotted material: the skirt is elegantly draped back and front, and trimmed with two bands of dotted material. The jacket is trimmed to correspond, and fastens over a *gilet* by a button on the chest. The back is perfectly round. It will require 7 yds. satinette; 3 yds. dotted material; 24 buttons.

MANTLES AND JACKETS.

Our April Number contains a Plate of 12 Jackets, Mantles, and Visites, giving all the leading styles for the present season. Price 1s., post free.

* * * Owing to the length of our Paris Letter the DESCRIPTION of our Full-sized Patterns is, this month, placed on our eighth page.

THE COST OF HIS HERITAGE.

BY G. EWART FLEMING.

CHAPTER X.

MR. KELLER EXPLAINS.

CERTAIN statements were necessarily made to Messrs. Meadows and Co., to account for the withdrawal of Walter the younger from his clerk's desk in their establishment.

Mr. Keller had an interview with the senior partner, and explained the circumstances under which his son became heir to Kettering; stating the same reason for his brother passing him over as he had given to George and Walter on the evening of his return from Anthony Keller's funeral.

An early quarrel, never forgiven, arising from a dislike to the lady he had married—how simple the story sounded, and even to the keen ears of the man of business there seemed no false ring, no missing link, in the story Walter Keller related, when announcing his intention to resume his family name.

One point, however, remained to be explained, and Mr. Meadows, finding that his cashier made no attempt to enlighten him, hazarded the question.

"But, my dear sir,—if I may enquire without rudeness,—why was not Mr. George, your elder son, declared his uncle's heir."

In this case, speaking as he was to a man of the world, Walter Keller felt it necessary to tell something of the truth.

"Well, the fact is, Mr. Meadows, George is not my own son."

"Ah! indeed."

"He is my stepson, my wife's only child by a former marriage."

"Oho!" replied the senior partner, "perhaps Mr. Keller of Kettering shared the antipathy felt by the elder Mr. Weller, and was sore upon the subject of widows, ha! ha!"

Walter Keller laughed uneasily, remembering the sudden end of the man he had wronged. Yes, Caroline had indeed been widowed before she became his wife.

"But," continued Mr. Meadows, "Mr. George must have been very young when you married his mother. He can hardly remember his own father."

"Oh dear no!" was the reply, "he has no

remembrance whatever of him. In fact, he is not yet aware that he is only my stepson."

"You must have been a good father then, Mr. Keller; but I suppose this arrangement of your brother's property will make it necessary to tell him in what relation he stands to you."

"Oh, yes! certainly," was the vague reply. But in his heart Walter Keller knew that while his wife remained to him, he would never voluntarily tell young George Garland the story of the past.

"And now, my dear sir," said Mr. Meadows, "it appears that we *must* lose Mr. Walter—but about yourself—you will be a rich man during the minority of your daughters, or until they marry, and I suppose we must lose you too?"

There was a perceptible shade of anxiety in the senior partner's tone, for Walter Keller had proved his worth in the office.

"Now, in asking me that question," replied the cashier, "you have put me in an awkward position. 'I want to keep my post, for I like it. Moreover, my income will be only temporarily enlarged, and I am nothing now, if not a working man——'" he paused a moment.

"Well, then, why think of leaving us? We do not want to part with you," said Mr. Meadows heartily. "The loss would be a heavy one to us. Shall we conclude, then, that these family changes will make no difference to our business connection? Shall all things go on as before?"

"I fear I cannot promise that," replied Walter Keller. "I will be frank with you, Mr. Meadows. This affair of my brother's will has vexed my wife exceedingly, the raking up of old annoyances has told upon her mentally and physically. She is anything but well, and I feel it to be my duty just at present to devote more time to her than would be consistent with my engagement to you, if I retained my present post. I should wish to take her abroad, to dispel by fresh scenes and more congenial air the lassitude and weakness which are at present so perceptible in her state."

"Quite right, my dear sir," was the hearty reply, "and when do you propose to start?"

"In about a month from now, that is, when Walter has gone to Kettering, and I have fixed upon a boarding-school for my daughters. Their education," he added in smiling parenthesis, "is of much greater importance now."

"Of course, of course. Well, Mr. Keller, we will not part for such a trifle as a continental trip. We will keep your post open—that is, we will only temporarily fill it—for three months from the 1st of July; this will give

Mrs. Keller a long summer sojourn in a congenial climate, and you will bring her back quite strong enough to endure an English winter."

"You are very good, Mr. Meadows," said Walter Keller, holding out his hand. "You have been a sincere friend to me ever since I knew you."

"Tut, tut," exclaimed the genial merchant, "come, my dear sir, I see you are a little down-hearted this morning. Take a glass of Madeira," he continued, producing a bottle and glasses, "and we will drink to the better health of Mrs. Keller."

Walter honored the toast, and responded also to a second, viz.: the health of the new master of Kettering Castle, which was proposed with much gusto by that young man's late employer.

These festivities having come to a close, the two men separated, to follow their respective branches of business until closing time.

* * * *

The few weeks immediately following the night when young Walter Keller was informed of his good fortune, were very busy ones for the whole family at the Highgate villa.

First the young heir, duly rigged out to suit his altered circumstances, was sent upon his way, with many a tear, many a prayer, and many a heart-ache (God only knew how many fell to the lot of Caroline Keller in parting with her young son). He went away rejoicing, full of the heartless hopefulness of youth, full of glorious plans for the future, in which his parents, his brother and sisters, were all to share.

He went away, and this story has no more to do with him. In due time he took his place among the magnates of the county as Squire Keller of Kettering; he married a fair, high-born wife, who bore him goodly children, and he passed at last to his rest in the vault in Kettering Church, full of years and honours. Life was easy to him, no violent grief ever wrung his heart; no terrible temptation haunted and laid waste his life; no memory of man or woman wronged by him hunted and worried him in his sleep, and made night a terror, and his bed of down a weariness to him. A little commonplace he was, perhaps, but generous, good, and true, and he lived and died under the shadow of Kettering Woods as good a Keller as ever held sway in Kettering Castle.

* * * *

When Walter Fairclough Keller had gone, it became necessary to provide a school for

Ethel and Sara, where they could receive an education suited to their altered prospects. This was a work of time, and required, moreover, much care on the part of parents so fond and careful as Caroline and her husband. Anxious to save his wife as far as possible, Walter Keller took the *onus* of responsibility on his own shoulders, but there were so many points on which it was necessary to consult her, that Caroline's cares on the subject were neither few nor light.

And she could ill bear care of any kind now. Day by day the slender form became thinner, the wan cheek paler, the dark eyes more sunken. Day by day the hacking cough sounded more hollow, the step, once so light and elastic, became heavy and languid.

Day by day some of her light household duties were abandoned, and she spent most of her time upon an old-fashioned comfortable couch, which had been placed for her in a tiny inner room at the back of the drawing-room. There she read the shoals of letters which poured in in answer to Mr. Keller's advertisement inserted in various papers, and in the same invalid retreat she received the stately dame, whose superior educational proposals were finally entertained and ultimately accepted.

There, on the evening before they left Myrtle Villa, she cried over and blessed her little daughters, speaking to them of solemn things in solemn tones, tones that echoed to the depths of their innocent young hearts, and the sound of which never wholly died from their memories. Walter Keller, seeing that his wife grew weaker day by day, began to doubt the advisability of taking her abroad, and his plans were, therefore, in abeyance at the time his two daughters left home.

Ethel and Sara had been gone two days, and the family seemed a very tiny circle, when after dinner Caroline pleaded extreme fatigue, and retired to her room.

Her disappearance seemed to be the signal for breaking up the party, for Mr. Keller rose, and began to collect newspapers, &c., with an evident intention to retire to his study for the evening.

George prevented his leaving by a request for a few minutes' conversation.

"Certainly, my boy," was Walter Keller's reply, in a tone which seemed candid and hearty enough, but which would have had a shade of uneasiness to the ear of a careful observer. "Come into my study, we shall be uninterrupted there."

George obeyed, and followed his stepfather into the little garden-room where the boys had been told of Walter's inheritance just four weeks earlier.

"Sit down, George," said Mr. Keller, pointing to a comfortable easy chair, and seating himself by the lamp-lit table.

George complied with the request to be seated, but in preference to the arm-chair, he drew up an ordinary one, and sat down at the table directly opposite to his stepfather.

"Well, George, what have you to say?"

"I have been to Doctor's Commons to-day," was the quiet reply.

"Why, George," said Mr. Keller in a jesting tone, "you have not been stealing a march upon us, have you? You did not go for a marriage licence, eh, my boy?"

"No, sir," was the cold reply, and how white and stern the young face looked in the lamp-light! "No, sir, I went to the Probate Office."

"To the Probate Office?" cried Walter Keller in surprise, "for what reason?"

"To read the will of the late Mr. Anthony Keller."

"George!" cried his listener, grasping the table in his wild amazement.

"Yes, sir, I have no desire for my brother's inheritance, I do not grudge to his bright youth the pleasures and advantages of wealth, but I was curious to know why—if I am your elder son—my name should not be mentioned. I know the reason now."

"What do you mean, George?" enquired his stepfather, who had by this time recovered his equanimity, though he was still very pale.

"I mean, sir, that I find that in Mr. Anthony Keller's will, my brother Walter is mentioned as the 'only son of Walter Hesketh Keller.' If this be the case, sir, who am I?"

At last!

That moment had arrived to which Walter Keller had looked forward with dread ever since this boy began to come to ripening years—the moment when the dead man's son should claim to know his parentage.

But Walter Keller had pondered too long and too seriously upon the line of conduct he should take when this crisis came, to be unprepared now, though the attack was a sudden one, and brought about in an unexpected manner.

He looked coolly and fixedly into the pale young face set so steadily to meet his own.

"You are my stepson, George," he answered quietly.

"And why, sir," continued George Garland,

in a tone as quiet as his own, "why sir, was I brought up to consider myself as *your* son?"

The very simplicity of the question took Walter Keller somewhat at a disadvantage; its utter directness left no room for subterfuge, without actual falsehood. He thought of his wife—her weakness, her terror, of this boy's blame. He had lied for her before now, he would do so again. At least, he was wronging no one—or he thought so.

"Your father's relations refused to acknowledge you," he said, coolly meeting the young man's searching eye. "Your mother was friendless and alone when I made her my wife, and she afterwards preferred that you should be called my son."

It was a lame story, and missed its aim. The hot flush of resentment began to rise to George Garland's cheek, and he raised his voice, which faintly quivered with passion, as he answered—

"I shall come at the truth some day, Mr. Keller, but, meanwhile, do me the favor to let me know my own name. I desire to bear yours no longer."

"George! George!" cried a stifled voice at the door. Both men turned.

There, clinging with weak force to the door, her face white as the wrapper she wore, was Caroline Keller!

"Silence on this subject!" whispered the husband, as he passed by terrified George; "silence, if you value your mother's life!"

CHAPTER XI.

TOLD TO THE DYING.

The July sun was shining with olden warmth and splendour into Alice Garland's morning room at Winwode Rest.

The little family, Alice, Miles, and Lilian, had returned to their dear old home. The winter in Madeira had patched up the feeble young master of the Rest, but they who loved him best knew that the destroyer was at work. They read aright the meaning of the danger flag—that vivid color in the wasted cheeks, the evanescent fire of the dark eyes.

Miles Garland was dying.

He himself knew it, as he lay on the homely chintz-covered couch in his mother's room, his dear old resting-place in boyish ailments, and looked through the rose-wreathed casements, across the broad expanse of shrubbery and lawns, to the fair domain which owned him master, but of which his tenure was so frail and short.

His sister knew it, as she flitted about him

in her fresh young beauty, the loves and graces of seventeen innocent summers in her mien and features. She knew it while she talked gaily to him, while she sat at the piano singing to him the simple songs he loved, or weaving sweet, bright melodies from the ivory keys to soothe his intervals of pain.

His mother knew it.

Yes, Alice Garland had accepted the cup of sorrow, the baptism of the fire of affliction. She had passed through the valley of the shadow, and thereout had brought a wonderful strength, a strength beyond her own, which enabled her to meet her son's wistful eyes with her own all a-smile, which nerved her to hear his talk of the "*region very far away*" without falling on his weak bosom and sobbing out her bitter anguish.

Oh! wonderful strength of mother's love; unsounded depths of a fathomless ocean, like to nothing but the changeless, unebbing flood of the patient love of God.

Alice Garland knew what was before her. She knew the bitter burning of the tears that she had to shed. She knew the pang, like the piercing of a sword, that was in store for her, but all that lay hereafter.

In the present he was here, laid with all his weakness in the strong clasp of her motherly embrace. He was hers to tend, to console, to cheer.

"It is enough," she said, and, in her sanctified sorrow, she left the rest to God.

On the day after their return to Winwode Rest, Miles had felt strong enough to see Mr. Temple of the Chase, and his steward. The interview with the latter was purely a business one, but when it was over, and he was alone with Mr. Temple, he said gravely—

"Mr. Temple, who will come after me at Winwode Rest?"

But Mr. Temple pooh-poohed the matter, and refused to enter into particulars, and Miles desisted from his questioning.

That evening, he asked his mother the same question, asking, moreover, in such a manner that she knew it was useless to parry it, or to try to turn him from the subject. Besides, the thought had been long since in her own mind, and she came back to England fully resolved to place the whole matter in the hands of a private detective, so that poor George Garland's son might be found, and, even at this late and most desolate day, be restored to his father's family.

So, in the still June twilight, while Miles lay on the chintz sofa, and Lillian roamed in

the gardens to hear the nightingale's song, Mrs. Garland told her dying boy the story of his uncle George. The young man listened eagerly. He could so clearly remember Captain Garland's death in the library at the time his grandfather lay white and still in the room above; and he recalled with keen recollection the photograph of George Garland which had been sent to his brother Edward in lieu of the promised visit to Winwode Rest.

Mr. Garland started to London next day, accompanied by Mr. Temple, and they went at once to the offices of the solicitors employed by her late husband.

They were admitted at once to an audience of the senior partner, to whom (as Captain Garland's unfortunate marriage had been known only to immediate members of his own family) it was necessary to tell the whole story.

The finding of George Garland the younger, which seemed a task of dark mystery to simple Alice and country-bred Mr. Temple, was treated very lightly by Mr. Ambrose.

"I will put a man on the track of these Heskeths at once," he said, briskly. And now, madam, I will trouble you for any information you can give me concerning dates and places connected with the late Captain Garland's marriage, and his son's birth."

Alice told the very little she knew readily and succinctly, the lawyer taking copious notes in the meantime.

That done, he bowed his clients out, promising that they should hear from him at the end of a fortnight, or three weeks at furthest.

Mr. Temple and Mrs. Garland returned the next day to Winwode Rest, and from the hour of his mother's return Miles Garland seemed to entertain no other wish, to have no other thought than a feverish desire to see his cousin and successor.

He made countless plans of what they would do together, what improvements he would begin that George must finish, for, in all his eagerness, poor Miles never deceived himself about his early doom.

He even disposed of his only sister (prospectively) in marriage to this unknown hero, this last of the Garlands, whom he, in his sick fancy, dowered with health and strength, and all manly beauties of mind and body.

How often, listening to him, Alice Garland reproached herself that she had not sooner stirred in this matter, which had been so near to her husband's heart, and was now equally so that of her dying boy.

What years of pleasant companionship she might have secured for her children. George might have taken the place of her lost Edward, even in her children's hearts, instead of coming now so tardily, to be welcomed by a deathbed.

That vague feeling of jealousy had been conquered in this good woman's heart during her tendance of her fading son, and she was prepared to give a loving welcome to her nephew, though he came to claim the inheritance of her own children, and though he would reign, as no son of hers could ever do, at dear, dear Winwode Rest, the home of her joyous youth, the bower of her maidenhood, the home of wedded love, and the sacred shelter of her widowed state.

Mr. Ambrose was not a man who kept his clients in alternate hope and fear. He observed profound silence until he had something to communicate. When the afternoon post came in at Winwode Rest, on a fair July day, a letter was delivered to Mrs. Garland, which she opened in her son's presence.

It was from Mr. Ambrose, and ran as follows:—

"Madam,—Mr. George Garland is found. He resides with his mother and stepfather at Myrtle Villa, Highgate Road. I have written to him proposing an interview to-morrow, at 4.30 p.m., and shall probably bring him down to Winwode Rest on Saturday, but will write or telegraph when I have made final arrangements."

While mother and son read this letter in the pretty morning room at Winwode Rest, George Garland sat at his office desk in Broad Street, City, ever and anon pausing to re-peruse a letter which he had received that morning, and wondering what could be the "important communication, greatly to his advantage," which he was to receive that afternoon at 4.30, in the offices of Messrs. Ambrose and Son, Fenchurch Street.

(To be concluded.)

Those who are always peering into the affairs of their neighbours constitute a very mean sort of Peacage.

ROWLAND'S KALYDOR.

AMONG the many preparations for refreshing the skin, it is pleasant to call the attention of our fair readers to Rowland's Kalydor, which has successfully stood the test of 50 years' use. Nothing more delightful of its kind can be imagined than this charming preparation, and the beneficial effects arising from its constant use are testified by the experience of thousands. Ladies must, however, be careful that they get the real "Rowland's Kalydor," not an imitation.

IN JUNE.

THE winds of summer softly pass
Across the daisied meadow-grass,
Ripe for the shining scythe, alas!
The merry sunbeams glitter through
The leaves, from skies of azure hue,
But thunder clouds will mar the blue.

The sea lies sleeping in the sun,
Like some great monarch, feasting done—
Like some great warrior, victory won.
Full softly curl the little waves,
The children play in empty caves—
And yet the sea hath countless graves.

How gaily rocks yon little bark,
How loudly o'er me sings the lark,
And yet the world seems very dark.
Ah, me, my heart! the sapphire skies
Are broad and bright, the shadow lies
Not on the earth, but in mine eyes.

It lies upon my heart, alas!
But if, with time, the shadow pass,
Then shall I see the greenest grass;
Then shall I feel in sunshine strong
No fear of thunder all day long,
And sweet will be the gay lark's song.

And from the shadow I may win
The strength I crave to conquer sin,
A peace to fold my spirit in;
So my poor heart, when past its noon,
May be more restful, more in tune,
By lessons learned in shadowed June.

ESPERANCE.

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

THE ROCHEFOUCAULD CORSAGE. (339.)

Our first full-sized pattern is the *Corsage à gilet* belonging to the Rochefoucauld Costume, No. 339 of our First Plate. The pattern is for a Lady of good figure, and consists of six pieces, viz.: back, side piece, front, *gilet*, collar, and sleeve.

The upper and under skirts, to complete this costume, may be had from the Editors by enclosing six stamps.

LITTLE GIRL'S SUN BONNET. (354.)

Our second pattern, the pieces of which are marked by one hole, is the Ninette Sun Bonnet which is represented on No. 354 of Plate 7. The pattern, which is for a child about 5 years old, consists of the crown, with curtain attached, and the wide front or brim. The lower part of brim joins to the curtain, the seam being marked by three small cuts in each piece; the seam which joins the front to the round crown, is marked by two cuts near the top of head, the crown being, of course, full in as indicated by the pricked lines.

The crown and curtain are drawn in at the back of neck by a running string, let in along the line which is marked by small round holes.

For description of materials, &c., see Plate 7.

The Court and High Life.

HER Most Gracious Majesty the Queen, accompanied by Princess Beatrice, and the Ladies and Gentlemen of the Court, arrived at Buckingham Palace, from Windsor Castle, on May 11th. Her Majesty held Drawing Rooms on the 11th and 13th of May, which were numerously attended. Many presentations of the wives and daughters of newly-made Peers and Members of Parliament took place, and some of the debutantes were exceedingly lovely.

On May 12th, the Queen, accompanied by Princess Beatrice, the Grand Duke of Hesse, with his daughters, Princesses Victoria and Elizabeth, visited the exhibition of the Royal Academy at Burlington House. The Court returned to Windsor on the 13th, to keep Whitsuntide, and on the 21st removed to Balmoral Castle for Her Majesty's usual spring sojourn in the beautiful highlands of Scotland.

Their Royal Highnesses the Prince and Princess of Wales have received a visit from the Grand Duke of Hesse-Darmstadt, and his two daughters, the Princesses Victoria and Elizabeth. We understand that the Prince and Princess of Wales are so pleased with the voyage of their sons in the *Bacchante*, that when the necessary repairs are completed, Prince George of Wales will again sail in the corvette, proceeding to India and Australia. Prince Albert Victor will remain in England.

Prince Leopold left England on May 13th for Canada. His Royal Highness embarked in the *Sardinian*, at Liverpool, attended by Col. M'Neill, C.B., V.C., Mr. A. Collins, C.B., Hon. A. Yorke, and Dr. Royle.

The formal and public announcement of the betrothal of Prince Frederick William of Germany, grandson of the Queen, to Princess Victoria of Schleswig-Holstein, grand niece of Her Majesty, is to be made when the Crown Princess of Germany returns to Berlin from her long sojourn in the south.

The Empress Eugenie, bound on her mournful mission to Zululand, arrived at Durban on April 23rd, where she was received by Sir Garnet Wolseley. Her Majesty, who was in perfect health, left Durban on the following day for Maritzburg.

There were public rejoicings in Spain when it was, according to custom, announced that there was the prospect of a direct heir to the throne. The young King and Queen are at present living in retirement at Aranjuez.

The Princess Frederica of Hanover, and the Baron von Pawel Ramminger have arrived at Osborne Cottage from Ashburham Park, where they spent a portion of their honeymoon.

On May the 8th, at St. Paul's, Knightsbridge, was celebrated a marriage between Mr. Cecil Fane, Grenadier Guards, and Lady Augusta Rous, eldest daughter of the Earl of Stradbroke. The bride wore white satin, with high bodice, trimmed with *point de gaze*, orange blossom wreath, and tulle veil, fastened with diamond stars. All her jewels were diamonds, one bracelet being presented by the Prince of Wales. Some very elegant dresses were worn by the company.

The marriage of Sir Reginald Beauchamp, and Lady Violet Jocelyn, only daughter of the Earl and Countess of Jocelyn, will take place early in June.

The Opera and Theatres.

THE ROYAL ITALIAN OPERA.

The return of Madame Adelina Patti to the scene of so many triumphs was regarded as quite an event in the operatic world. This wonderfully-gifted songstress appeared on May 15th as Giulietta, in Gounod's opera, *Romeo e Giulietta*. Her second appearance was as Rosina, in *Il Barbiere de Seviglia*, and subsequently, she sustained with her accustomed power, the leading rôle in *La Traviata*. The reproduction of *Mignon* has afforded the public additional opportunities of hearing Madame Albani, and the same charming *cantatrice* has delighted her hearers in *I Puritani*. Signor Nicolini has appeared in *La Traviata*, Signor Cotognias Figaro in *Il Barbiere*, and Signor Gayarre in *I Puritani*.

HER MAJESTY'S THEATRE.

The season opened at this house on May 15th, the first performance being Gounod's *Faust*, with a very powerful cast. Margherita, Madame Christine Nilsson; Siebel, Madame Trebelli; Martha, Madame Lablache. Mr. Maas, who made his first appearance at Her Majesty's on the occasion, sustained the character of *Faust*. Mlle Minnie Hank has delighted her numerous admirers in Bizet's *Carmen*, and Mlle. Emma Nevada, who made her *début* as Amina, in *La Somnambula*, produced a very favorable impression.

DRURY LANE.

To see *La Fille de Madame Angot*, as placed upon the stage at Drury Lane, is a real treat. The bright dresses, lovely faces, sweet voices, and sparkling music combine to render it the most charming specimen of light opera ever presented to an English public. The new grand ballet called *Les Sirenes*, is perfect, the splendour of its accessories, and the grace of the performers recall the older, but not more certain, triumphs of the ballets of a bygone day.

THE HAYMARKET.

The success which attended the revival seven years ago by Mr. and Mrs. Bancroft of Mr. T. W. Robertson's comedy, *School*, has been repeated in its production at the Haymarket. Mrs. Bancroft acts Naomi Tighe with her accustomed delicacy and grace, and Miss Marion Terry makes a charming Bella. Mr. Bancroft is inimitable as Jack Poyntz, and Mr. Arthur Cecil almost surpasses himself as Beau Farintosh. The minor parts are all played with skill and care.

THE PRINCESS'S.

The old Princess's is now no more. On the 18th of May Mr. Walter Gooch said a few words to a large audience after a splendid last performance in the old house, which has seen so many brilliant and honestly-deserved successes. The performance was a varied one, consisting of a selection from *Mr. and Mrs. White*; the Prison Scene from *Never Too Late To Mend*; Drawing-room Scene from *Queen's Evidence*; 3 scenes from *Drink*, and the Fire Scene from the *Streets of London*. Mr. Charles Warner and Miss Fannie Leslie, with all the original Princess's company, sustained their respective parts in the above pieces. We are sure that every good wish accompanies so liberal-minded and energetic a manager as Mr. Walter Gooch, and we trust his new adventure will be as prosperous as the old; that it will receive a hearty and unanimous welcome we have no doubt.

THE COURT.

The great event during the month here has been the appearance of Madame Modjeska in *Heartsease*, an English version of *La Dame aux Camélias*. *Heartsease* was first produced at a morning performance, and the gifted lady who impersonates the heroine was warmly received, and immediately achieved a well-deserved success, her graceful and tender style of acting at once charming and riveting the attention of an audience, which, coming to be critical, stayed to enjoy. The great success of *Heartsease* has caused

the temporary removal of *The Old Love and the New* from the evening performances, after a long and brilliant run.

The Merchant of Venice continues attractive at the LYCEUM, and *Forget-me-Not* draws crowded houses to the PRINCE OF WALES'S. *Madame Favart*, with new dresses, voices, furniture, and decoration is as popular as ever at the STRAND; while at the FOLLY Mr. Toole continues to delight his admirers in *The Upper Crust*.

Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

PREPAID SUBSCRIPTIONS.

At the request of a large number of their Subscribers, the Editors have now made arrangements for forwarding this Magazine by post, on the following prepaid terms:—
"THE WORLD OF FASHION," post free in Great Britain, and other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 10d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.
All Subscriptions must be sent to L. DEVERE & Co., 1, Kelso Place, Kensington, London, W.

COLONIAL AND FOREIGN

SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

JUVENILE PLATES.

CHILDREN'S DRESSES, FOR SPRING AND SUMMER, 1880.

We will send, post free for 3 stamps, the Steel Plate Engraving of Children's Costumes which appeared in March last, with reverse views and description.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. each, post free.

MRS. E. W. H. writes:—

"I am very much pleased with the Model Bust I have just received from you. My maid is delighted with it, and was, like myself, surprised with the lightness and adaptability of it. I shall be delighted to recommend your Magazine, as well as the Model Bust and Patterns to all my friends."

MISS ELLEN R. writes:—

"The Model Bust came quite safely, and I am charmed with it. It is just the thing I require, and I hope soon to send you an order for several others for my workroom. Kindly advise me as to useful sizes for a large dressmaking business, bearing in mind that I make a great many Mantles, Paletots, &c., &c."

We have answered this correspondent by post.—
ED. W. F.

MISS BURROWS writes:—

"Many thanks for the last patterns sent, they were, as usual, perfect."

A COUNTRY COUSIN writes:—

"We have all been charmed with your May Number, and think the costumes lovely. We were very glad to see a new Lawn Tennis Tunique, and my sisters and I have made up your pattern, copying the illustration exactly. It will be a great boon to have

illustrations with back patterns, for when our books are two or three months old, we send the plates to a Children's Hospital in the neighbourhood, and the pretty bright pictures are a source of great delight to the poor little sufferers. We keep the tales and poetry, however, which are always charming."

MRS. M. E. LOWE writes:—

"I beg to thank you for the pretty Lawn Tennis Pinafore, illustrated in May Number. I have made up Costume 294, and find it very effective. I thank you for your prompt attention."

MRS. HALL writes:—

"We find your Journal of great value, and your patterns are a beautiful fit."

MISS WELLS writes:—

"I have used the 'World of Fashion' quite 24 years, and I always recommend it as the best I know. I consider it has been greatly improved since I have been able to obtain the patterns, and also by the introduction of the extra plates of the Mantles and Children's Dresses, &c. I always find the plates of the Dresses most useful, as they are ladylike, and not to the extreme of fashion, as some of the other books are. I wish you every success."

MRS. EVANS writes:—

"I feel very grateful for the elegant patterns issued with the 'World of Fashion.' I am only a maid, but we travel a great deal both in the United Kingdom and on the Continent, and I do assure you I never lose an opportunity for saying a little word for my pet magazine."

We are very much obliged to our kind friends for their good opinion and frequent words of encouragement. We have, as will be seen in our "Observations," further improvements on hand, which will, we believe, render our Magazine still more deserving of their praise. So long as we can please, we shall not slacken in our endeavours to improve 'The World of Fashion.'—ED. W. F.

MRS. HARVEY.—(1.) Silicienne is a kind of silk. (2.) We do not give prices.

AMY G.—If you had desired a private answer, you should have enclosed a stamped and addressed envelope, according to Rule II.

MRS. G.—(1.) You cannot do better than make a Langtry Jacket (pattern price 6d.) of black silk or cashmere, and line the hood with old gold satin. (2.) It is called Heliotrope, and is exceedingly fashionable.

Letters acknowledged from Mrs. Loveys, E. J. (Beverly), C. E., An Admirer, Helen, &c., &c.

1 vol. cloth, fcap. 8vo. 5s.

POEMS AND SONNETS.

By HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

"Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

"Pretty and sweet, tender and plaintive."—*Illustrated London News*.

London: Simpkin, Marshall & Co., 4, Stationers' Court.

A PRETTY PRESENT FOR CHILDREN.

ROSIE'S RABBIT, AND MOTHER'S DARLING.

A pair of charming chromo-lithographs, exquisitely tinted, size of subject 94 by 74 inches, suitable for framing for the nursery, or for use in scrap books. Lovely children's faces. Quite a bargain. The pair sent on a roller, post free, for 1s. 3d.

Apply to Louis Devere & Co., 1, Kelso Place, Kensington.

REVERSE VIEWS OF OUR 4 COLORED PLATES.

PLATE 1.



338.

339.

340.

PLATE 2.



341.

342.

343.

PLATE 3.



344.

345.

346.

PLATE 4.



347.

348.

349.

350.

BACK VIEWS OF THE MOURNING COSTUMES.

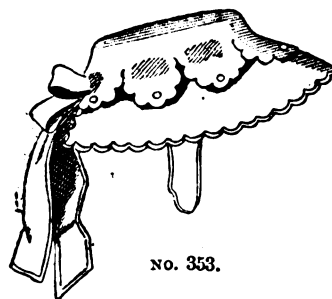


No. 352.—Back.

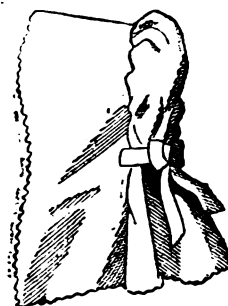


No. 351.—Back.

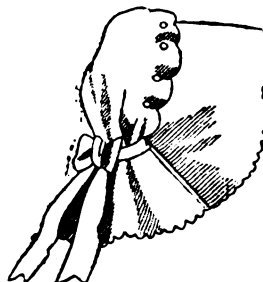
CHILDREN'S SUN BONNETS AND HATS.



No. 353.



No. 355.



No. 354.

No. 353 is a Girl's Sun Hat, for the seaside, or country wear. It is made of white *piqué*, or Marcella. It will only take about $\frac{1}{2}$ of a yard of material for a girl 10 years of age.

No. 354 is the *Bébé* Sun Bonnet for a little girl of 3. It can be made of white *piqué*, and will take about $\frac{1}{2}$ of a yard. For the manner of making up we refer our readers to the description of our second full-sized pattern.

No. 355.—This is the Ninette Sun Bonnet for a little girl of 5 years old; like the two preceding, it is to be made in white *piqué* or Marcella, and will take about a yard of *piqué*. Patterns of these Sun Hats and Bonnets may be had from the Editors, price 3d. each.

CHILD'S PINAFORE.



No. 356.

No. 356.—Child's Round Pinafore, of grey Holland, trimmed with white or red braid. It is fastened behind by buttons and button holes, and edged all round by a gathered flounce. Will take 2½ yds. Holland; 18 yds. narrow braid for ornamenting, and 8 yds. wide braid for binding.

MARQUISE SHOULDER CAPE.

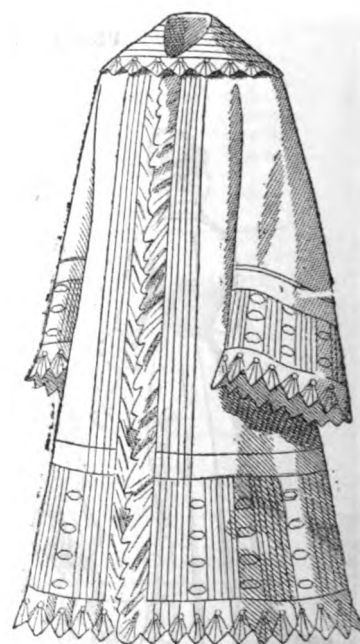


No. 357.

No. 357.—Pelerine of black Grenadine, trimmed with double ruching of blonde and fringe; bows and ends trim the front; the back is plain. Will take 1½ yds. grenadine; 2½ fringe; 2½ ribbon; 2½ blonde ruching (if made by hand 14 yds. blonde will be required).

waist, so as to be really convenient; it is trimmed all round by small *plissés*, of *surah* and lace insertion, and so on alternately; all round and up the front is a flounce of lace. Of course this *peignoir* can be made of nansouk, or any material; comfort is the principal thing. Quantities required: 10 yds. *surah*; 12 yds. lace; 7 yds. insertion. If made perfectly plain, 5½ yds. material, 3lin. wide; 9 yds. embroidery.

LADY'S DRESSING JACKET.



No. 358.

PEIGNOIR of blue *surah*, trimmed with white lace and insertion. The *peignoir* is made to fit well on the shoulders, but very loose round the armholes and waist, so as to be really convenient; it is trimmed all round by small *plissés*, of *surah* and lace insertion, and so on alternately; all round and up the front is a flounce of lace. Of course this *peignoir* can be made of nansouk, or any material; comfort is the principal thing. Quantities required: 10 yds. *surah*; 12 yds. lace; 7 yds. insertion. If made perfectly plain, 5½ yds. material, 3lin. wide; 9 yds. embroidery.

DEVERE'S PARIS MODEL PATTERNS,

Price 3d., 4d., and 6d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine, and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM MAY 31st, TO JUNE 30th. 1880.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches only.

Instructions for enlarging or decreasing the size are enclosed gratis with each pattern.

All flat patterns are posted at once on receipt of order, but there may occasionally be delay of one post, caused by the Government regulations for examining Book Packets. In case of undue delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering.

We cannot guarantee to send pinned up patterns by return of post.

N.B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

- 34.—Princesse Dress with slight train.
- 52.—Polonaise Princesse, with draped tablier.
- 63.—The Rosalinda Princesse Tunique.
- 105.—The Lilian Costume, Cuirasse & double panier.
- 109.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady, Corset & bouffant.
- 124.—The Agatha Costume, tunique and bouffant.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 134.—Trousseau Costume, corset, tablier, & bouffant.
- 140.—The Victoria Mantelet.
- 140A.—The new Shoulder Cape, two styles.
- 141.—The Croizette Pelierine Pinafore.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pleats in the body.
- 170.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- 171.—Home Toilette, Corset, skirt, and train.
- 174.—The Baden Costume. Corset, long plastron, drapery, side pleats and back bouffant.
- 175.—The Alice Visite.
- 178.—Galway Dinner Dress. Corset, skirt, & train.
- 190.—Talbot Costume. Corset upper & under skirts.
- 182.—The Adela Casaque.
- 182A.—Corset a basquine, and tunique.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 194.—The Petre Costume. Corset a gilet, Tunique and bouffant.
- 195.—The Winchelsea Promenade Toilette. Pointed corset, panier, and tunique.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 200.—The Millicent Dinner Dress. Open corset draped at sides, and draped tunique.
- 217.—The Leicester Costume.
- 220.—The Kathleen Robe and Tunique.
- 222.—The Alexandra Costume. Corset, Upper and under-skirts.
- 223.—The Luchesi Costume. Corset a gilet, and upper skirt.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

- No. 240.—The Cornnaught Costume. Basquine, Skirt and bouffant.
- 241.—The Elizabeth Visite Mantle.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corset-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and bouffant.

JANUARY, continued.

- 245.—Reception Costume. Pointed Corset, draperies, and bouffant.
- 246.—The Biarritz Sortie du bal; very elegant and novel.
- 248.—Dinner or Theatre Dress. Corset-Princesse with draperies, draped tunique and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 252.—The Muriel Gilet.
- 254.—The Maud Gilet.

FEBRUARY, 1880.

- 257.—The Patti Promenade Costume. Corset-Redingote, Upper skirt and bouffant.
- 259.—The Gertrude Costume. Folded Tunique and double bouffant.
- 261.—The Heloise Visite.
- 262.—The Rantzau Costume. Corset a revers, double tunique a revers and bouffant.
- 264.—The Dolores Dinner Dress, Corset, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corset-Redingote; draped tunique and bouffant.
- 267.—The Leirim Afternoon Tea Gown, complete.
- 268.—The Brenda Promenade Costume. Corset-Redingote and draped tunique.
- 272.—The new Jersey Costume. The Corset arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 272A.—Under skirt for the above.

MARCH, 1880.

- 274.—The Alice Promenade Costume, Jacket, upper skirt, and bouffant.
- 275.—The Karolyi Visite.
- 276.—The Myrtle Promenade Costume. Corset-Redingote, draped tablier, and bouffant.
- 277.—Brides' Travelling Costume. Corset, Redingote, tunique, and bouffant.
- 278.—Brides' Dress. Corset, panier, tunique, and train.
- 279.—Brides-Maid's Costume: complete except the underskirt.
- 280.—The Gainsborough Costume. Corset chassee-ressa, and tunique.
- 281.—The Harebell Costume. Corset, Skirts complete.
- 282.—The Madrid Costume. Corset, draped tunique, and bouffant.

APRIL, 1880.

- 294.—The Cadogan Promenade Costume. Corset, double draperies, and bouffant.
- 295.—The Geraldine Pailetot.
- 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 297.—The Maynard Visiting Costume. Corset a gilet, and draped upper skirt.
- 298.—The Greville Costume. Double-breasted jacket and upper skirt.
- 299.—Visiting Costume. Single-breasted jacket, tunique, and train.
- 300.—The Heliotrope Carriage Costume, Corset a gilet and upper skirt.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 302.—The Rosalyn Costume. Corset Redingote, and upper skirt.
- 303.—The Baretta Ball Dress. Pointed corset and tunique.
- 304.—Theo Evening Costume. Corset, draperies, and tunique.
- 305.—The Bartet Dinner Costume. Pointed corset, paniers, and bouffant.

MAY, 1880.

- 319.—The Clothilde Polonaise Princesse.
- 321.—The Munster Costume. Short draped polonaise.
- 322.—The Zetland Costume. Draped Princesse body and upper skirt.
- 323.—The Augustenberg Reception Toilette.
- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corset, draperies, bouffant, and underskirt.
- 326.—The Turquoise Dinner Toilette. Corset a gilet, and double draperies of upper skirt.
- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 331.—The Langtry Costume. Jersey corset, sash, and tablier.
- 272A.—Underskirt for the above.
- 333.—Gilet for the Theatre.
- 335.—The Langtry Jacket, with Hood.

JUNE, 1880.

Plate 1.

- 338.—The Chevnigé Mantilla. (The dress pattern is not on our List.)
- 339.—The Rochefoucauld Garden Party Toilette. Draperies and under skirt. (The corset is given full-sized with the Magazine.)
- 340.—The De Gueydon Promenade Costume. Corset a gilet and draped tunique.

Plate 2.

- 341.—The Simplicie Polonaise Princesse.
- 342.—The de Richemont Flower Show Costume. Gilet, tunique, and tablier.
- 343.—The Barbantane Promenade Costume. Gilet, corset, and revers and upper skirt.

Plate 3.

- 344.—The Paulet Dinner Dress. Corset and tunique.
- 345.—The Valdora Evening Costume. Pointed corset, with square opening, paniers, and bouffant.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Plastron.

Plate 4.

- 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and founce.
- 348.—Grandmann's Reception Toilette. Corset, paniers, and train.
- 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corset and draped upper skirt.

Plate 5.

- 351.—Half-mourning Pelierine Mantle, with pointed ends.
- 352.—Half-mourning Costume. Corset a gilet and draped upper skirt.

Plate 7.

- 353.—Sun Hat for a Girl of 10 or 12. 3d.
- 354.—The Bibb Sun Bonnet for a Girl of 4. (Given full-sized with the Magazine.)
- 355.—The Ninette Sun Bonnet for a Girl of 5 years old. 3d.
- 356.—Pinafore for a Child of 5 years old. 3d.
- 357.—The Marquise Pelierine, or deep shoulder cape, for Summer wear. New style. 3d.
- 358.—Feignoir or Dressing Jacket, with wide or bell-shaped sleeves.

UNDERSKIRTS.

Suited for the above-named Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

PELISSES, MANTLES, &c., FOR SPRING AND SUMMER, 1880.

- 306.—The Cavendish Redingote: Single-breasted.
- 307.—The Herries Visite Mantelet.
- 308.—The Lambert Jacket.
- 309.—The Vienna Redingote: Double-breasted.
- 310.—The Victoria Visite Mantle.
- 311.—The Marlborough Visite Mantelet.
- 312.—The Narcissa Mantelet.
- 313.—The Eastbourne Scarf Mantelet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 315.—The Beatrice Visite.
- 316.—The Bu'e Casaque.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- 320.—New Spring Mantle.
- 329.—The Cecil Visite Mantle.

MANTLES, PALETOTS, PELISSES, &c.

USEFUL STANDARD STYLES.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- 61.—Demi-Saison Paletot.
- 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 75.—Alexandra Mantle.
- 81.—Double-breasted outdoor Jacket for cloth.
- 201.—The Madeline Casaque, fur trimmed.

(Continued on next page.)

PELISSES & MANTLES, (Continued.)

- 202.—The Pauline Casaque, for velvet and lace.
- 203.—The Alathia Paletot, single-breasted, for cloth.
- 204.—The Marion Paletot, double-breasted with shawl collar.
- 205.—The Patricia Visite, cloth and fringe.
- 207.—The Barbara Visite, double-breasted.
- 209.—The Adeline Pelisse, long skirt & wide sleeve.
- 210.—The Phillippa Manteau Visite.
- 211.—Close-fitting, double-breasted Ulster, without belt.
- 211A.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 212A.—Pointed Hood for Ulster or Mantle. 3d.
- 212B.—Round Hood for do. do. 3d.
- 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round hood.
- 239A.—Circular Cloak, or Rotonde, with pointed hood.
- 235.—The Ottoline Waterproof, new single-breasted style.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

MOURNING COSTUMES.

- 123.—Deep Mourning Costume, for a parent.
- 137.—Mourning Costume, pointed corsage & tunique.
- 167.—Mourning Visite Manteau.
- 168.—Mourning Paletot, double-breasted.
- 184.—Widow's Mourning Dress. Corsage and open tunique.
- 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
- 253.—Half-Mourning Costume. Corsage Princess, draperies and bouffant.
- 270.—Mourning Costume. Corsage-Redingote and skirt.
- 289.—Mourning Costume. Corsage and Tunique.
- 332.—Deep Mourning Costume.
- 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)

* * For Underskirts, see first page of list.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

- 24.—Ball Dress for a Child 7 or 8 years old.
- 38.—Princess Dress for a young lady of 13 years. 6d.
- 53.—Costume for a Little Boy of 4.
- 64.—Robe Princess for a girl of 9 years old.
- 76.—Little Mina's Costume, for a child of 7 years.
- 77.—Corsage a basques and Upper Skirt for a young lady about 14 years. 6d.
- 78.—Paletot for a girl of 14. 6d.
- 83.—Promenade Dress for a child of 8.
- 114.—Gilet Costume for a Girl of 6.
- 129.—Summer Costume for a child of 5.
- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- 142B.—The same Pinafore, for a girl of 11 to 12.
- 143.—Pleated dress for a little girl of 7 or 8.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- 145.—Corsage, panier, and skirt for a girl of 10.
- 146.—Dress with low neck for a little girl of 5 or 6.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 148.—Paletot or out door Jacket for a little girl 6.
- 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 6d.

JUVENILE COSTUMES, Continued.

- 150.—Man of War suit for a boy 9 or 10 years. 6d.
- 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- 151A.—Boy's Sailor's suit, age 10 to 11. 6d.
- 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10. Robe Princess and kilted blouse.
- 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and blouse.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- 176.—Polonaise and skirt for a child of 5 years old.
- 189.—Princess Dress for a child of 4.
- 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- 214A.—Ditto ditto for a girl of 14. 6d.
- 224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
- 227.—Ball Dress for a Little Girl of 4 or 5.
- 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- 229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- 290.—Confirmation Dress, for a young lady about 15 or 16. 6d.
- 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- 336.—Princess Dress for a Girl of 15. 6d.
- 337.—Princess Dress for a Girl of 12. 3d.

JUVENILE COSTUMES FOR SPRING AND SUMMER, 1890.

(For illustrations see our March number.)

- 233.—The Dora Costume, for a girl of 10 years old.
- 264.—The "Mary" Costume, for a little girl of 6.
- 265.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
- 266.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- 237.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- 268.—The Clarice Dress, for a little girl 6 years old.

STANDARD BODY PATTERNS, WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes 3d. each, post free.

Chest Measure 19, age 2; chest 20½, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28½, age 12 to 13; chest 30, age 14 to 15.

Or may be had out in brown paper, price 6d. each; the complete set, price 2s. 6d., post free.

LADIES' SIZES, 4d. each, post free.

Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

Or may be had cut in brown paper, price 6d. each; the complete set, price 3s., post free.

NEW FRENCH UNDERLINEN.

UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

- No. 1A, Dressing Gown. 6d. No. 2A, Dressing Jacket, 4d. No. 3A, Full Train Petticoat, 6d. No. 4A, Petticoat Body, 4d. No. 5A, Night Dress, 6d. No. 6A, Petticoat, walking length, 6d. No. 6A, Princess Petticoat, body & skirt in one, 6d. No. 7A, Chemise, 4d. No. 8A, Full Drawers, 4d. No. 8A, Chemise and Drawers combination, 6d. No. 9A, Flannel Vest. 9d. Lady's Bathing Dress, 6d. Price 4d. and 6d. each post free.

N. B. The above set of 12 patterns (post free) for 3s. 6d.

273.—New Petticoat, walking length.

273A.—Train to add to Petticoat No. 273, for evening wear.

187.—Parisian Dressing Gown, Princess style. 6d.

291.—Princess Chemise. 6d.

293.—Ladies Cooking Apron. 3d.

UNDERLINEN FOR GIRLS.

All cut for Chest measures of 27 inches. Age 12.

- No. 10A, Dressing Gown. No. 11A, Dressing Jacket. No. 12A, Petticoat. No. 13A, Petticoat Princess shape. No. 14A, Petticoat Body. No. 15A, Drawers. No. 15B, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel Petticoat. No. 18A, Bathing Costume. No. 19A, Chemise. No. 20A, Night Dress. Price 4d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 31A, Dress. No. 22A, Frock. No. 23A, Frock. No. 24A, Chemise Drawers. No. 25A, Chemisette. No. 26A, Body Drawers. No. 27A, Full Blouse. No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers. Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- No. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princess Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib. 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoe. 43A, Baby's Drawers or Couvre-linge. Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

318.—Pinafore for a child of 1 to 2 years old. 3d.

UNDER GARMENTS FOR GENTLEMEN.

DECEMBER, 1879.

- 234.—Gentleman's Smoking Cap. Round shape. 3d.
- 234A.—Gentleman's Smoking Cap. Turban shape. 3d.
- 235.—Gentleman's Flannel Vest. Chest 37 inches.
- 236.—Gentleman's Woolen Shirt. Plain shape without yoke. Chest 37 inches.
- 236A.—Flannel Shirt for a Boy 13 Chest 33 inches. 6d.
- 236B.—Ditto ditto for a Boy of 6, Chest measure 28. 3d.
- 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
- 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
- 292.—Gentleman's Dressing Gown: Chest measure, 37 inches.

* * This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

* * Patterns are withdrawn from this list as soon as they go out of fashion.

* * These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking and for enlarging or decreasing the size will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London W.

DEVERE'S MODEL BUSTS.

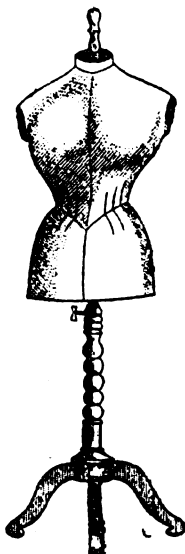
Price 26s. Each.

(Including Crate, Packing, and free delivery 4 miles of Charing Cross, or at any London Terminus.)

We consider our Busts to be of so much importance to our Subscribers, that we again give the illustration of one on this page. They are supplied only to our Subscribers, and we charge them at cost price, so as to place this great advantage in the reach of all our supporters.

We supply these Busts, for the following sizes of Chest Measures:—30 inches, 31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in papier maché from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on garments. It is mounted on a handsome polished black stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position.



Drapers, Dressmakers, and private families find these Busts are invaluable, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

N. B.—When ordering a Bust for general trade purposes, it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should

ALWAYS SEND A DRESS BODY with the order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.

These Busts are so arranged as to take to pieces with the greatest ease, and to pack in a small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

Can be obtained only from LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order or cheque for the amount.



July 1880 359

360

361

Plate 1

The World of Fashion.



362

363

364

July 1880

Plate 2

The World of Fashion.

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366

367

July 1880

The World of Fashion.

Plate 3

Digitized by Google



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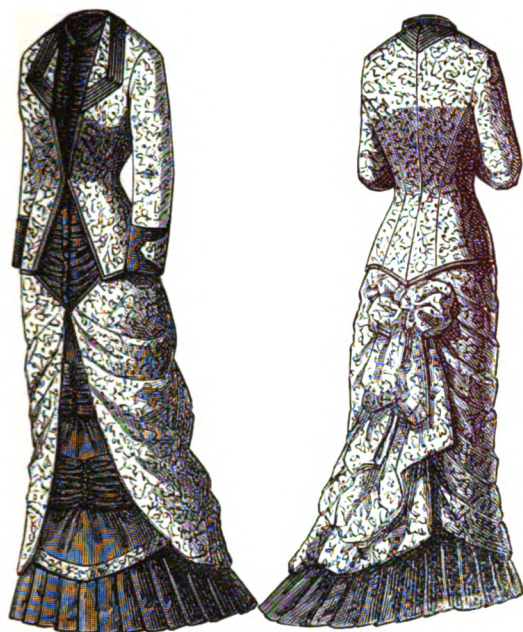
July 1880

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Plate 4

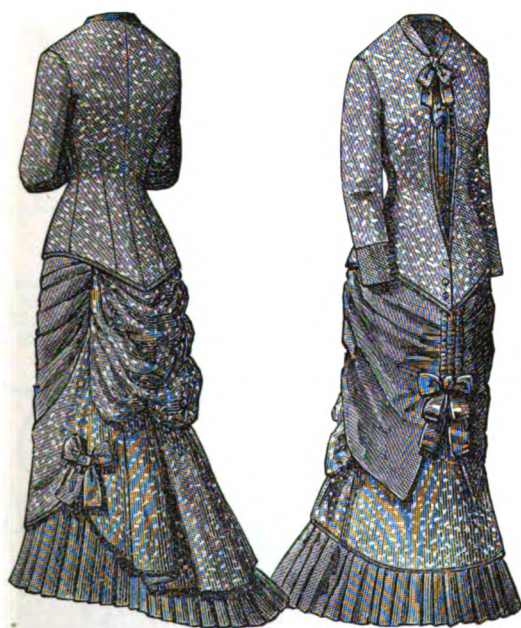
The World of Fashion.



No. 371.—FRONT and BACK.



No. 372.—FRONT and BACK.



No. 373.—BACK and FRONT.

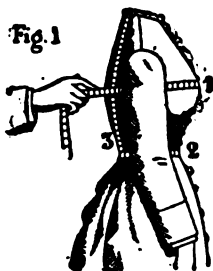


No. 374.—BACK and FRONT.

Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post free.

INSTRUCTIONS FOR DRESSMAKING.

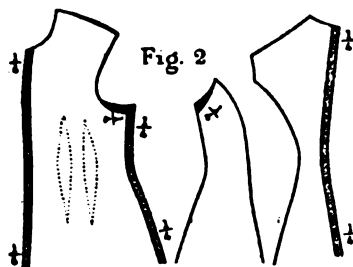
HOW TO TAKE THE MEASURES.



The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

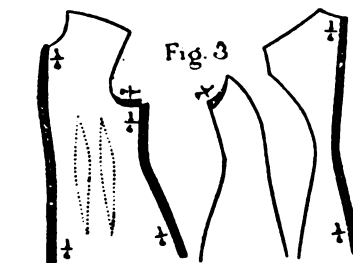
HOW TO CHANGE THE SIZE OF OUR PATTERNS.

If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for 34½ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from 31½ to 42½; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps. If however the lady is only a size larger or smaller than 34½ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge ¼ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out ¼ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM 34½ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge ¼ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the ¼ of an inch indicated by the shaded portions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

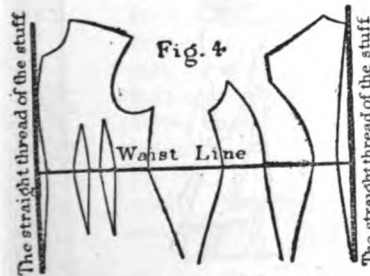


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on the material and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princesses Robes and for Polonaises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side-pieces and in the back, may exactly correspond.

In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the bias, care must be taken that it is exactly on the bias, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, before commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

This set of patterns is divided into two parts. The first series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The second series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the first Series are:—Chest 19 inches, age 2.—Chest 20½, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28½, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the second Series are:—Small sizes, Chest 31½ and Chest 33. Medium sizes, Chest 34½ and Chest 36. Large sizes, Chest measures 37½, 39½, 41, and 42½ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in *papier maché*, from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.



For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are not smaller in size than the bust.

It will also be found very useful in making up lace collars, *fichus*, &c., &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31½, 33, 34½, 36, 37½, 39½, 41, 42½ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 26s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or an old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thickness of flannel placed on the upper part of back will bring the Bust to the proper shape; these padding are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7½ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

REVERSE VIEWS OF OUR PLATES 1 TO 4.

PLATE 1.



359.

360.

361.

PLATE 2.



362.

363.

364.

PLATE 3.



365.

366.

367.

PLATE 4.



368.

369.

370.

LE MONDE ÉLÉGANT OR THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 679

JULY, 1880.

Vol. 57.

Observations

ON
LONDON AND PARISIAN FASHIONS.
FOR JULY, 1880.

We stated some time ago that the French Aristocracy had forsaken Paris: the late beautiful weather has caused them to modify their determination; we have seen them in large numbers at the various *reunions*, concerts, and public gatherings, in all their ancient splendour of costume: the wives of the present ministers imitating as much as possible the elegance they saw around them. We have not seen much of English ladies, except those that have taken their costumes from this Magazine: we saw a Jersey, but being stared and smiled at, the Lady retired. Two other Ladies appeared in the costume of Queen Anne: the style of the Louis is gone out, it is not likely Fashion would descend to Queen Anne. Now we hope that true Fashion will have its ancient way, and that none of the Teutonic fancies will disturb its progress.

Everyone who has seen a group of ladies dressed in the latest style—its beautiful outlines and forms, classic as if Flaxman had designed the dresses—cannot but be struck with the great progress Fashion is making at the present time.

The trimmings and dresses are all rich, simple, and elegant: no extravagant contrasts in color, no depending on the cost of the trimming to make the dress noticed. Jackets still continue in favor, though the form at bottom changes; the *Princesse* style still continues unrivalled. The skirts at front have an infinite variety of form. The Summer Mantle on our Third Plate is very elegant, it can be made separately, and of a different color or material.

Our Fourth Plate contains costumes suitable for travelling: a Black Dress is always essential, the Yachting Costume and the pleated body are equally so.

We have now exhausted our series of Mourning Costumes; we shall in future use our Fifth Plate to give Dresses that we have not been able to find room for on our Colored Plates, and other Dresses of the very latest date, such as Travelling Costumes, Bathing Dresses, &c. On the top of our Fourth Plate we shall always give three Bonnets of the most select forms. Other Plates will be introduced as found necessary: our great aim is to make this Magazine the most useful one that was ever published, and always worth double the price paid for it.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

You cannot conceive the pleasure we Parisians feel at the partial return of our Aristocracy to Paris: their absence has been marked by the progressive growth of all the eccentricities imaginable in costume; one set of Publishers trying to flatter the common taste of those in power, others introducing all manner of oddities, the coinings of their own brains, not knowing that Fashion has a steady progress of its own, always seeking further improvements and so assisting civilization. Compare the Fashions of the present day with those of time past, or even of last year, and it is easy to see a great improvement. All have benefited by the progress in Fashion: manufacturers of all kinds, especially the silk, woollen, and cotton trades have reaped the reward of their taste, intelligence and industry.

The Bathing Costumes are always very much the same: a long jacket with belt and drawers (94A). Some that I have seen differ slightly, but I do not think them serviceable; these costumes consist of jacket with a *gilet*, and trimmed all round by a *plissé* of the same material, measuring about 8 inches. This *plissé* would certainly lose its pleats in the water, and would require ironing every time it was worn. The hats and shoes vary according to the fair wearer's taste.

A new Costume for Travelling appears in the horizon, it is simple though eccentric. A *semi-pieuse* and mortified face should be worn with this costume. A lady attired in this dress, with a lively face, would remind one of the good "Friar of Orders Grey." The costume, however, is pretty enough: the underskirt is a long *plissé*, with a tunic polonoise, like our Sarah Bernhardt Blouse (No. 169), but not quite so long, with rather wide sleeves, revers of buff, blue, or any contrasting color in *surah*; a band of the same *surah* edges the polonoise. Instead of a belt, a thick cord girdle, fastened at the side in many loose knots, encircles the waist; a cape with rather wide collar closes at the neck by a button and button-hole. A large low-crowned and flat-brimmed hat, trimmed with a cord and tassels, is *de rigueur*; an alpenstock,

with a slight hook at one end, and an iron point at the other, completes this toilette. The boots are made to match, lacing on the instep.

Now that it is quite becoming the Fashion for ladies to go out of doors without any jacket, old points of Chantilly, Brussels, Cluny, and other laces are brought out, but not worn in their usual way; if small, they are made into hoods, with trimming of *passementerie* or cord; if large, the shawl is worn like a scarf, and then with the point a hood is formed, and the two ends fasten under the neck by a few loops of ribbon, or with some flowers. This looks very well, and can be worn with the most simple or the most elegant toilette. I have given you these two ideas, you can vary them à l'infini, for your good taste will inspire you.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24½ waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

CORSAJE FOR A CARRIAGE COSTUME. (360).

Our first pattern is the Pointed Corsage for the Carriage Costume No. 360, which is represented on the middle figure of our First Plate. This corsage has all the most recent Parisian improvements in the cut: these improvements consisting in increasing the number of the seams, so as to obtain as perfect a fit as possible. The pattern consists of nine pieces, viz: back, first sidepiece of back, second sidepiece of back, front, sidepiece of front, collar, sleeve, and lappet-shaped cuff.

The pleats which are taken out to form the bosom are marked by pricked lines. The position of the collar is also indicated by a pricked line, the front corner of collar is to be placed at the round hole near the front edge.

The various seams are all indicated by small cuts. The seam which joins the front to the front sidepiece is marked by one cut. The seam which joins the back to the first sidepiece of back is marked by four cuts. The seam which joins the first and second sidepieces of back is indicated by three cuts; while the seam under the arm is marked by two cuts.

The complete skirt of this costume will be forwarded by the Editors on receipt of six stamps.

POINTED HOOD FOR A GIRL 7 OR 8 YEARS OLD. (335B).

Our second pattern (which we issue at the request of a large number of our Subscribers) is an Alpine Hood for a girl of 7 or 8 years old, which can be added to almost any shape of outdoor Jacket.

This pattern consists of one piece only: when the pattern is folded over on the pricked line, and the large V or fish joined up, the shape will at once be seen.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description

of each figure, is the number of the Costume in our list of full-sized patterns.

*** The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 6.

PLATE THE FIRST.

Fig. 1.—(359).—The d'Antas Promenade Costume of cachemire, trimmed with brocade; the cuirasse is pointed back and front, and ornamented with *revers* of brocade. The overskirt and skirt can be made in one, although it appears like two. The simulated overskirt is gathered in front, and trimmed by bows and a broad band of brocade. The back is elegantly looped and draped on the *plissés*. The skirt is *bouillonnée*, trimmed by a band of brocade and two *plissés*. It will require 12 yds. cachemire; 3 yds. brocade; 3 yds. ribbon; 24 buttons.

Fig. 2.—(360).—Carriage or Garden Party Toilette of light blue zephyr (a washing material), trimmed with white and *ecru* lace. The cuirasse is pointed back and front, and edged by two *plissés* of white lace and *ecru* lace sewn quite flat, and foot to foot with the white *plissé*; the same trimming is sewn round the two draperies of the skirt and the back: the train is edged by a *plissé coquille*. Quantities required: 13 yds. zephyr; 12 yds. white *plissé*; 6½ yds. *ecru* lace; 5 yds. ribbon; 18 buttons.

Fig. 3.—(361).—The Audrey Visiting Costume of brown *mousseline de laine*, trimmed with brocade. The cuirasse is opened in front, and trimmed by *revers* of brocade. The back is laid in two full pleats, edged by a band of brocade. The skirt is laid in folds in front, and is edged by a long *plissé*, separated by a deep band of brocade. The back is looped up by numerous bows. Will take 6 yds. *mousseline de laine*; 2½ yds. brocade; 4 yds. ribbon; 18 buttons.

PLATE THE SECOND.

Fig. 1.—(362).—The Dulcie Promenade Costume of lavender zephyr, trimmed with embroidery. The polonaise is elegantly draped back and front, with bows of silk for ornaments. The underskirt is trimmed by two *plissés* and a small *bouillonné*. Quantities required: 6½ yds. for the polonaise; 8 yds. for the skirt; 8 yds. embroidery; 4 yds. ribbon.

Fig. 2.—(363).—The St. Aubyn Carriage Toilette of Pompadour foulard, trimmed with *ecru* lace. The jacket is rounded in front, and edged by lace: so are the collar, sleeves, and the overskirt, which is well draped front and back on an underskirt edged by two *plissés*. Will take 18 yds. foulard; 8 yds. lace; 18 buttons.

Fig. 3.—(364).—Morning Concert Toilette of violet *mousseline de laine*, trimmed with satin *broché*. The redingote is entirely made of satin *broché*, slightly opened behind, with two buttons for ornaments on the seams. The skirt is trimmed by two draperies, edged with *broché*. The back is well draped, and the skirt

edged by two *plissés*. Quantities required: 7 yds. of satin *broché*; 5 yds. *mousseline*.

PLATE THE THIRD.

Fig. 1.—(365).—The De Bylandt Promenade Costume of grey Vicuna cloth, trimmed with *broché*. The Jacket is trimmed by bands of brocade; is opened in front, and straight behind. The skirt is trimmed by a broad double flounce and an overskirt, slightly folded across the front, and well draped behind. Quantities required: 11 yds. Vicuna, 26 in. wide; 3 yds. *broché*; 9 buttons; 4 yds. ribbon.

Fig. 2.—(366).—The Biancourt Trotteuse, of striped gingham. The mantilla (which can be made in any color, or any material, and worn over any dress) is here trimmed with embroidery, and braided down the middle of back, and all round. Numerous loops of ribbon are placed on the right shoulder, at the neck and at the back. The polonaise is draped in three deep folds in front, and has two draperies behind; the whole edged by a *plissé*. Will take: 13 yds. gingham; 12 yds. embroidery; 4 yds. satin ribbon; also 24 buttons, which are to go down the front of polonaise, and which have been omitted in our representation of the front view on Plate 6.

Fig. 3.—(367).—The Antrim Promenade Costume of light brown linen. The Jacket has a *gilet* of pompadour *sateen*. It is slightly opened in front, and at back has three openings, which are filled by *plissés*; the skirt is trimmed down the front and on the *plissés* by a band of pompadour *sateen*. The overskirt is elegantly gathered on both sides of the band. At back it is looped up twice, gathered up in the middle, and ends by a bow. Quantities required: 12 yds. linen; 2½ yds. *sateen*; 3 yds. ribbon; 12 buttons.

PLATE THE FOURTH.

At the upper part of this Plate three elegant Bonnets are represented:—

The Sagan Bonnet of white chip, trimmed with dark red *surah* ribbon and cream feathers;

The Haritoff Bonnet of white chip, trimmed with *veil* or *surah*, and pink and gold flowers.

The Schneider Bonnet of white chip, trimmed with mauve *surah* and mauve feathers.

Fig. 1.—(368).—The Montreuil Travelling Costume of shepherd's plaid. The Jacket is pleated in front and back with a waist band. The overskirt is elegantly draped in front, and the back is twice looped up, and then falls in folds on the *plissé* underskirt. Will take: 7 yds. double width material; 18 buttons.

Fig. 2.—(369).—The Cassandra Black Silk Costume, trimmed with fringe and satin ribbon. The cuirasse body is trimmed with *revers*, and a *plissé gilet*; a small Λ shaped opening at the back is filled in by a *plissé*. The front of skirt is ornamented by draperies,

edged with fringe, and gathered in the centre by bows of satin ribbon. The back of skirt is cut *en princesse*, and twice looped up, and the bottom of skirt is trimmed by two *tuyautés* flounces. Quantities required: 14½ yds. black silk; 4 yds. ribbon; 18 buttons; 3½ fringe.

Fig. 3.—(370).—The Osborne Yachting and Travelling Costume of grey or drab cloth, trimmed with braid, and olive-shaped buttons. The Jacket is made quite round and tight-fitting, and is ornamented like the front of the skirt, which is slightly draped in front, and at back caught three times by loops of cord. The underskirt is imitated by a *plissé*, fastened on the lining of overskirt, a band of the material being added at back, above the *plissé*. Will take: 5 yds. cloth, double width; 25 olive-shaped buttons; 18 yds. wide braid; 12 yds. narrow braid.

PLATE THE FIFTH.

On this Plate the back and front of each costume are represented, side by side.

Fig. 1.—(371).—The Mirepoix Costume of light buff pompadour foulard and blue satin. The cuirasse body is of foulard, ornamented by a *bouillonné gilet*, and *revers* of blue satin; the underskirt is of blue satin, slightly *bouillonnée* twice in front, with a *plissé* all round. The overskirt, which is draped on the lining of skirt, is of foulard; the back is elegantly looped up by a bow. Quantities required: 8 yds. foulard; 6 yds. satin; 24 buttons.

Fig. 2.—(372).—The Baronne Costume of mauve *mousseline de l'Inde*, trimmed with a darker shade of brocade. The Jacket is cut quite plain, trimmed with pocket and *revers* of brocade. The tunique is opened in front, to let the *bouillonnée* underskirt be seen. It is trimmed all round by a band of brocade, and well puffed behind under a bow. Will take: 6½ yds. *mousseline de l'Inde*; 1½ yds. brocade; 8 large buttons; 18 small ones.

Fig. 3.—(373).—The Luynes Costume of a brown pompadour material, and plain brown cachemire. The cuirasse body is slightly open in front, and filled in by a gathered or folded piece of cachemire. The first overskirt is of cachemire, gathered in front under a bow; the second overskirt and the back are of a Pompadour woollen material. The underskirt is a *plissé* of cachemire. Quantities required: 7 yds. woollen material; 6 yds. cachemire; 12 buttons; 4 yds. ribbon.


Fig. 4.—(374).—The Antioch Travelling Ulster, of brown serge (it can be made of any color or material). The hood is trimmed with yellow and brown-checked *surah*. It is made in the same style as a Redingote jacket, only the skirt is much longer. The dress is a plain *princesse*, of the same color, with *revers*, cuffs, and sash, like the trimming of hood. It will take 6½ yds. serge; ¾ yds. *surah*; 24 buttons.

THE COST OF HIS HERITAGE.

BY G. EWART FLEMING.

CHAPTER XII.

SWEET COMPASSION.

HEN Miles Garland had retired to rest, his mother came, according to custom, to read a few words from the "good Book," and to speak gently and hopefully in the twilight, of that coming darkness, which, happily, would be no darkness to him.

Dearest of all to the twenty-four, had this evening hour become to poor Miles Garland—this hour of solemn communion, when his heart spake to the heart of his mother, and both spake unto God. Often when the reading was over, and when he was too weak to converse, Alice would sing to him, a sweet old hymn of the early church perhaps, or some modern devotional strain; but always, with the instinct of love, she chose those holy songs which told of victory over suffering, of the throne, the crown, the palm, the endless reign which was provided for the conqueror.

On the evening of the day on which they had received news of George Garland, Alice seemed more thoughtful than her wont; some deep feeling was at work in her mind, lending a graver tone to her voice, an added softness to her eyes.

The invalid, always ready to mark any change in his devoted parent, asked the cause.

"I have been thinking over a very painful subject, my darling," replied Mrs. Garland, "one which I should like to speak of to you when our reading is over."

She opened her book as she spoke, and, without waiting for a reply, began to read.

She sat near the bed, by a little table which had been placed there for the convenience of the invalid, and the light of a softly-shaded lamp fell upon her fair face and silvering hair.

What sweetness there was in that noble countenance! What beauty upon that open brow, the throne, as it seemed, of womanly intellect and purity! What charity in the tender curves of the mouth; what love, chastened by sorrow, in the soft eyes!

A woman of a thousand, dowered with the best things which this life can give to human heart and mind. Beauty had been hers, was

still hers in subdued matronly fashion. She was wealthy, gifted, honoured. She was, by some mysterious divine appointment, a woman devoted to sorrow. But was she not, through this cause, the better fitted to speak words of hope and cheer to the sinful and sorrowful, bidding them "be strong and of a good courage?"

I think so.

The reading was over, and Alice Garland, laying down her book, drew her chair close to the bedside, and took her son's hand. He opened his soft, dark eyes, and fixed them lovingly upon her face.

"Well, mother," he said.

"Well, dear, now I will tell you what has troubled me during this evening. George Garland is found. I am glad of this, dear, glad as you can be, but when my first pleasure in the news was over, a sad thought of George's poor mother came into my heart."

"Yes, mother," said the listener.

"Miles, dear, there will be heavy suffering for her when she hears that her boy has been made aware of her past history."

"I had not thought of that, mother."

"I had thought of it, my boy, from time to time, but our first duty was to find George. Oh! Miles, it will be very bitter for her. I can guess at her mother's heart by my own. I can imagine her grief by picturing what I should feel. Oh! my boy, my boy," cried the mother, sinking on her knees by the bed, "if my heart has been wrung, and is yet to be wrung, when I give a dear one to God, what must it be for a mother to see shame and reproach in the eyes of the child she has borne?"

Miles lifted his thin hand, and stroked the head which was bowed in such sweet compassion for the unhappy mother of George Garland.

"Miles, could you spare me to-morrow, do you think?"

"Spare you, mother dear, of course I can, that is, I will," he added fondly.

"Then," said Alice, rising to her feet, "I will go to London by the first train. I can be at Highgate by two o'clock. I will see this unhappy mother before George has learned the truth, and tenderly prepare her for what is to happen. I do not know her, but if I can see her, I believe that I may be permitted to comfort a heart that must ache, if she be not lost to womanly and motherly feeling."

"What an angel you are, mother," said Miles, kissing the hand he still held, "or, rather, what a good woman. Go, dearest mother, you

will succeed, I am sure, for no one could resist your comforting."

So Alice Garland kissed her own fading boy, and left the room to prepare for her errand of comfort to that other and more unhappy mother, between whose heart and her son's yawned a division which threatened to part them wider than the gulf of death.

* * * *

It was a little after two o'clock on the following afternoon when Alice Garland reached Myrtle Villa on her errand of sweet compassion to the woman whose name was associated in her mind so painfully with the death of poor George Garland.

She had requested the cabman to set her down at a little distance from Myrtle Villa, wishing to make her arrival quietly, and without that bustle and banging of doors, which usually attends the termination of a cab-drive.

The blinds of the front windows in the little villa were drawn down to exclude the rays and heat of the July sun, and an air of great quietness pervaded the house. An amiable-looking housemaid answered Alice's gentle summons at the bell, and invited the visitor into the hall. She had just declared her intention of enquiring if Mrs. Keller could see anyone, when Alice quietly intercepted her movement, and, slipping half-a-sovereign into her hand, asked in a low voice to be shown at once into the presence of Mrs. Keller.

Surprise at the unwontedness and magnitude of the vail just received—added, doubtless, to a disregard of consequences attendant on the unsettled state of her employers' movements—caused the girl to make no reply, but she pointed to a door opening from the hall, nodding knowingly as Alice turned the handle and entered, carefully closing the door behind her.

She found herself in a simple but elegantly-furnished drawing-room, apparently empty; but on advancing towards an archway which divided it from an inner chamber, she saw a sleeping figure reclining on an old-fashioned couch.

There was every appearance of comfort and luxury gathered round the sleeping woman, but to Alice's sadly-practised eyes, they were the surroundings of an invalid, and upon the pallid brow of the sleeper, the impress of decay was already set.

"Yet how lovely!" was Alice Garland's first thought, followed by a feeling of great pity, that one so beautiful, so evidently refined

and delicate, had not made a better thing of her life.

Many thoughts crowded the watcher's mind as the sweet eyes wandered over the face and figure of the sleeping woman; but most of all, Alice was impressed with the look of anguish which even in sleep kept its place on the pale countenance.

"If she has sinned," thought the gentle creature, "she has also suffered. This is no woman to meet me with effrontery, and to turn from my sympathy with careless scorn. I am glad I came to her."

As the tender thought passed through her mind, Caroline Keller's dark eyes unclosed, and fixed themselves with an eager startled gaze upon her unexpected visitor.

"Madam," she cried, half in alarm, trying to rise to her feet; but she was overtaken with exhaustion, and was fain to remain in a sitting posture.

Alice Garland came to her side, and said in gentle tones:

"I am a stranger to you, I know, but I am anxious to serve you, if you will let me relate why I came. I have travelled some distance to see you."

"But I am ill," said Mrs. Keller, in part recovering her composure, though a deadly fear was gnawing at her sick, faint heart. "I am ill, madam, I can see no one. My servant should not have admitted you."

"Nay," smiled Mrs. Garland, "blame me, dear Mrs. Keller. I insisted upon seeing you. Let me sit down near you, and tell you the cause of my visit."

She laid her hand upon a low chair, and was drawing it up to the couch, when Caroline Keller, gathering up her poor remnant of strength, rose to her feet.

The fear in her heart was victorious, a deadly dread of she knew not what. She looked into Alice's face.

My readers will remember that Alice was a Garland by birth as well as by marriage, and in her tender, sympathetic face this morning, the good old "Garland look" was very predominant. Caroline saw it, and her heart sank. Who should know the Garland look if *she* did not? Who had so wronged, and sinned against, the good old Garland blood? She felt like a hunted creature caught in the toils, on this glad July day, when the afternoon sunshine, streaming through a rose-colored blind, shone on the face of Alice Garland.

"Leave me," she cried, her voice sounding harsh and strained, like the cry of one in ex-

tremity, "leave me pray, madam, I am ill you see."

"Nay, let me remain with you," pleaded Alice; "there is trouble in store for you, let me help you to bear it, Mrs. Keller—Caroline."

"Ah!" cried the unhappy woman, shrinking back and dropping exhausted upon the sofa, "you know me; who are you that call me by that name, the name I have not heard for years?"

"I am Alice Garland," was the soft reply.

The overstrained nerves gave way, and Caroline leaned on the cushions of her couch in a passionate burst of weeping.

Alice waited until the storm was over, not sorry to see that the overcharged heart could yet relieve itself by tears; but it was long ere the wretched woman could regain composure.

When she had dried her tears, she apologised to Alice for her emotion, and demanded to know the cause of this visit.

"I must tell you first," replied Mrs. Garland, "the story of my own bereavement. I lost my husband and a bonny boy at one blow."

"I heard of that," replied Caroline in a low voice. "I thought of you, Mrs. Garland, aye, and grieved for you, unworthy as I was, from the depths of my sinful heart."

"I believe you," was the reply, "but I am again singled out for affliction. My eldest son, the young master of Winwode Rest, who has but lately come back to his native home, is dying."

"Dying!" cried Caroline Keller, lifting startled eyes to the speaker's face. Ah! what dreadful possibilities did that word fore-shadow!

"Yes," was the calm reply, calm, because Alice Garland was nerved by the thought of that grief, bitterer than death, which might be the portion of the woman who listened so eagerly to her speech. "Yes, Miles is dying, and there will soon be a new master at Winwode Rest."

"A new master," echoed the hollow voice.

"Yes, Mrs. Keller—Caroline, do not shrink from me, the truth must be told, let me tell it to you as tenderly as I can. The only son of George Garland—your former husband—is heir to Winwode Rest."

Alice Garland thought for a moment that her listener had fainted, but the eyes opened presently, though the white change clung to her features.

Once or twice she essayed to speak, but the words refused to come. Alice took her hand,

and tried with tender words to soothe her.

Caroline pushed aside the friendly hand, and struggled to her feet.

"Tell me," she said hoarsely, "does George know all?"

"I think," was the soft answer, "he will hear the truth to-day."

At this moment the clock struck three.

"He will be home at five," cried the unhappy mother, "I cannot see him, I—"

She sank again upon the couch, and this time insensibility intervened.

Alice sprang to the bell, and rang a loud peal, then returned to the couch, and lifted the senseless head to a resting-place on her shoulder. Did she think at that moment how she had supported the head of Caroline Garland's husband when he lay dead through her desertion?

As she raised the slight figure, her eyes fell upon a crimson stream which poured from those lifeless lips, and dyed the pretty chintz draperies, and the rose-wreathed carpet, with its own vivid hue.

Help was at hand, and in the midst of the confusion Walter Keller returned from a business expedition into the City.

Quietly, with very little show of emotion, he lifted the senseless form, and, strong with love, carried her to her chamber.

Those arms had wooed her from the path of duty, but they had shielded her in all life's dark ways of poverty and disgrace; they had withdrawn her from honour and worldly station, but they clasped her as faithfully on the confines of death's dark valley as when they closed round her unresisting form at the entrance to Love's coveted Paradise.

"Not wisely but too well."

Therein lay the story of two wasted lives. Not wisely but too well, too well for duty, honour, and sacrifice; too well for purity and truth; therefore, the forlorn virtue of constancy was not found to be strong enough to make up for loss of these better things.

CHAPTER XIII.

MOTHER AND SON.

George Garland knew all.

He kept his appointment with Mr. Ambrose, and seated in that gentleman's private room, the sad story of his father's death and his mother's shame was related to him.

If Mr. Ambrose could have made the young man acquainted with all necessary information without dwelling on these sad details, he would have done so, for he was too honourable a man

to care to dilate upon the disgrace of a good old name, but the pertinent home-questions put by George Garland rendered it impossible that anything less than the entire truth should be revealed to him.

In his boyhood, from the day when he had seen his mother's name written in the little memorandum-book, and more especially from the time when that book was secretly taken from his possession, the suspicions of George Garland had been aroused.

The want of sympathy between himself and the man whom he now knew to be only his step-father, had always seemed strange to him, and when an opportunity for solving the enigma arose, George Garland was not the one to miss coming at the whole truth for want of close questioning.

So little by little, one painful revelation after another was made, and at length George stood possessed of the history of his mother's dishonour and his father's death.

He bore it very quietly, even the keen searching eyes of the lawyer could discover no traces of emotion beyond a pallor on the healthy cheeks, which remained throughout the interview, and when their colloquy came to a close, the new heir of Winwode Rest spoke very quietly:

"You think it would please my poor cousin to see me at Winwode, Mr. Ambrose?"

"I am sure that it would," replied the lawyer, "and I hope you will be able to go on Saturday. There will be no delay about proving your identity, as I am thoroughly prepared with all necessary documents, and the longer time you can spend with your poor cousin the more gratified Mrs. Garland will be."

Arrangements were then made for meeting on Saturday (the day being Thursday), and George Garland left the office in Fenchurch Street. It was then six o'clock, but he proceeded very leisurely homewards.

How that young heart raged against Walter Keller; how he longed in the burning wrath of his manhood to strike down the destroyer of his father's life, his mother's honour; the slayer of his own peace; for how, urged his impatient young soul, how could peace and contentment come to him on whose name rested such dire disgrace? The old Adam of our nature, thirsting for revenge, was powerful in his heart as he thought of his dead father: of the brave, honourable man who had been killed by his own dishonour.

"I will go away," thought George Garland, "no roof of his shall shelter me while I live."

Then suddenly, stronger than his sense of her disgrace, more powerful than the remembrance of her sin, rose the thought of his mother's love, in the heart of Caroline's first-born.

"She took me, I am told, because she could not bear to part from me. And how she has loved me."

"I will go in and see her once again," he thought as he neared home. "I will see her once more, and speak to her as if I was in ignorance of all her past; and when I am gone away, I will write to her, perhaps from Winwode Rest, from the room where my father died, and I will implore her to come to me, to forsake this false, lying sinner, who made her untrue to my father, and to make a home with me, where I will honour her in her repentance, and cherish her till death."

George Garland was close to Myrtle Villa. He had lingered so long upon his way, that the summer dusk was falling as he came up to the iron gate. There leaning on the topmost rail was Walter Keller. His face was very pale, and he stepped aside for George to enter.

"I am glad you are come, George," he said, speaking in a strangely shaken voice.

But though George Garland might nerve himself to speak words of good cheer to his mother, he would wear no mask before the man who had tempted her.

"Mr. Keller," he said sternly, and the eyes of the two men met in the summer dusk, "I desire no speech with you. *I know all.*"

"George," replied his stepfather, still in the same strange, uneven tone "there is trouble in the house yonder, trouble that will go to your heart as it has gone to mine, though in a lesser degree, trouble which we must bear together."

"Together," echoed the young man indignantly. "I will share no trouble of yours. The sorrow which you have brought on my mother I will help her to bear, but it must be far away from any home or companionship of yours."

"George, one word before you go in," cried Walter Keller, holding him back from the door.

"Silence, sir," was the hot reply. "I have nothing to do with you, since for my mother's and my conscience' sake I may not kill you, and rid the earth of a hypocrite and villain. Stand aside, sir, I am leaving your house, and I go to take leave of my mother."

He withdrew his arm roughly from the other's grasp, and Walter Keller, with a changed countenance, stepped aside.

"Aye, go," he said in a broken voice, "go,

boy, and take leave of your mother."

George Garland entered the house, and laying down his hat, turned at once to the drawing-room, expecting to find his mother in her usual place on the couch in the inner chamber.

But the room was empty, and the quickly gathering dusk hid from George Garland's eyes the imperfectly-cleansed patches on couch and carpet, where the life-blood of Caroline Keller had ebbed out.

He proceeded upstairs: the servants were at their supper in the kitchen, and knowing that their master was looking out for Mr. George's return, there was no one to meet and warn him to be prepared for what he might see.

He tapped at the door of his mother's chamber, but there was no reply. He listened, all was silent. Then he turned the handle and entered.

The curtains were drawn round the bed, the room was almost painfully neat and precise in its arrangements, and wax candles were burning on the mantelpiece. A white quilted wrapper, which his mother was wont to wear, hung in its accustomed place.

"She has gone to bed tired," he thought.

He paused a moment, then said softly:

"Mother."

No answer.

"Mother," he said again.

No reply.

George Garland went quickly forward, and threw aside the curtain.

Then he knew the cause of the death-like silence; then he knew the truth!

There was a step behind him, and Walter Keller walked to the other side of the bed.

George Garland was about to speak words of horror and indignation, but the stricken man imposed silence by a gesture, and then pointed to the cold white form.

"There she lies," he said in a low voice, "slain by her dread of *your* blame. Her death takes away from me the only thing worth living for. You shall reproach me later, George Garland. I am a broken man, I shall not reply to you, but do not speak now. If my conduct killed your father, I loved your mother with an enduring passion such as your calmer nature may never feel in all your days in this wicked world; and I will not be judged by you in the presence of my dead. Your turn will come to weep and wail for your mother, but leave me now, leave me alone with my wife."

He waved his hand with a stern and sorrowful gesture, and George Garland, bowing his head, passed in silence from the death-chamber.

EPILOGUE.

Ten years after. Once again September sunshine is streaming on harvest-field and waving woodland, and upon the terraced walks and flower-clothed wings of Winwode Rest.

It is shining, as of old, into Alice Garland's pleasant chamber, and is brightening the precious gold of children's hair, for Alice Garland is a grandmother.

Not much older, only graver and sweeter, is her face, the face to which poor Caroline gave in her death-agony the last kiss but one, just before that despairing embrace, in which the poor ashen lips clung to Walter Keller's with the frantic eagerness of parting love,—that face which shone as a star over the grave-ward path trod by young Miles Garland.

Alice is content.

"I have treasure on earth," she said once, as she counted up the children of George and Lilian, "and I have treasure in heaven."

* * * *

The same sun shines on Highgate Cemetery, where under the grey and stately shadow of the church, Caroline sleeps the dreamless slumber.

It is a lovely grave, well tended, and blooming all the year with brightest flowers.

Two fair women bring their young children sometimes to see grandmamma's grave, grandmamma who died so long ago, when their mammas were only girls at school.

And hither, too, comes Walter Keller: a saddened man, but not altogether hopeless.

He is a partner in the Broad Street business now, and still lives in the little Highgate villa, where his daughters bring their children, and whither the little ones from Kettering Castle pay rare visits: but where George Garland never comes.

The master of Winwode Rest tries hard to forgive the man whose selfish love blighted his mother's life and slew his father, and in time he may be able to take Walter Keller's hand in token of forgiveness. But now, as he looks on the broad acres of Winwode, remembers those who are gone—his father, his uncle, his cousins in their glowing youth, his mother in her lonely grave—there seems nothing in this world which can make up to him for such losses.

Happy husband, happy father, honoured master as he is, the knowledge of his mother's disgrace has saddened his life, and will ever seem to his sensitive mind the heaviest Cost OF HIS HERITAGE.

The Court and High Life.

THEIR Majesty the Queen, accompanied by Princess Beatrice, and the Princesses Victoria and Elizabeth of Hesse, attended by the Ladies and Gentlemen of the Court, left Balmoral at the end of the month for Windsor Castle, where the Queen spent the forty-second anniversary of her coronation.

Their Royal Highnesses the Prince and Princess of Wales spent the Ascot week at Titness Park with a distinguished circle of visitors. There was, however, no royal procession at the races, and all ladies admitted to the royal enclosure were mourning on account of the recent death of the Empress of Russia. The King of the Hellenes, brother to the Princess of Wales, has been on a visit to the Prince and Princess. Queen Olga and the royal children of Greece are in Russia, whither her Majesty went to the Imperial funeral. The Princess of Wales has kindly consented to lay the foundation-stone of the New Chelsea Hospital for Women on an early day in July. Her Royal Highness will be accompanied by the Prince, and will receive purses from ladies and children in aid of the hospital funds.

Her Royal Highness was present at a bazaar at Kensington House, which was held in aid of the Kensington Industrial and Training School for Girls, and she graciously assisted at a flower-stall presided over by H.R.H. the Duchess of Teck. The Princess joined thus actively, on a sudden decision taken after a brief consultation, and from a desire to do something for the good work, thus showing the kindness of heart which results in such spontaneous acts of generosity in our beloved Princess. The Prince of Wales was present, and bought royally, and the Royal children excited much admiration and interest.

The Duke of Edinburgh left London on June 4th for St. Petersburg, to join the Duchess and their children, and to attend the obsequies of the late Empress.

Their Royal Highnesses the Duke and Duchess of Connaught are staying at Bagshot Park, Surrey.

Prince Leopold and Princess Louise (Marchioness of Lorne) are making a lengthy tour of most of the places of interest in the Canadian Dominion. All ceremony will be avoided in order to save the Prince unnecessary fatigue, and to enable him to see as much as possible during his visit.

The death of her Imperial Majesty the Empress of Russia has thrown many of the Courts of Europe into mourning, and much sympathy has been felt and expressed for the Czar in his bereavement; and we are glad to hear praises everywhere spoken of the loving devotion of the Grand Duchess Marie to her long afflicted parent, since by her marriage the Duchess of Edinburgh has become one of "England's Daughters," whose praise is always dear to English ears and hearts.

The marriage of Lady Mary Hamilton, to Count Tassilo Festetics, has been celebrated at Pesth. The bride, it will be remembered, is the daughter of the late Duke of Hamilton, and the Princess Marie of Baden. She was married in 1869 to Prince Albert of Monaco, but the marriage was annulled by the Pope,

some months ago, on her own petition. The bridegroom is an officer in the Austrian Imperial Guards, and a native of Hungary. The bride wore silver-gray satin trimmed with rich lace, roses in her hair, and in bunches on her dress, but no jewellery of any kind. The bridegroom wore the Hungarian national costume. Only the nearest relatives of the bride and bridegroom were present, including the Duchess-Dowager of Hamilton, the mother of the bride.

The marriage of Sir Reginald Beauchamp, Bart., of Langley Park, to Lady Violet Jocelyn, only child of the Earl and Countess of Roden, took place on June 7th, at St. James's, Piccadilly, by special licence. Owing to the recent death of Viscountess Jocelyn, the marriage was quite private.

A beautiful wedding took place on June 3rd, at Oakley, Hants, between Egerton Hubbard, Esq., and Miss Mary Adelaide Portal, of Malshanger. The church was charmingly decorated, and crowded during the ceremony with admiring friends of all ranks, who were anxious to testify their affection and respect for the bride. The bride wore ivory-colored satin, trimmed with English point, tulle veil, and orange-blossom wreath, with pearl and diamond ornaments. The twelve bridesmaids wore ivory-colored muslin, trimmed with lace, and hats to match. There were great rejoicings, in which the poorer neighbours were not forgotten, and during the festivities telegrams of congratulation were received from friends in France and Russia. The bride's travelling dress was of peacock brocade, trimmed with embroidery. The presents numbered 250.

A marriage has been arranged between Mr. A. Maitland Wilson, of Stowlangtoft Hall, and Miss Maude Kingscote, eldest daughter of Col. and Lady Emily Kingscote.

A marriage is to take place shortly between Mr. Jenkinson, eldest son of Sir George Jenkinson, Bart., and Miss Holme Sumner, niece of Lady Fitzhardinge.

Sir Robert Burdett, Bart., brother of the Baroness Burdett Coutts, died on the 7th of June at his apartments in the Albany. The deceased gentleman was unmarried, and in his 85th year.

The death took place on the same day of the Right Hon. Sir Stephen Cave, G.C.B., at the age of 60. Sir Stephen married in 1852 Emma, daughter of the Rev. W. Smythe, of Elkington Hall, Lincolnshire.

The Opera and Theatres.

THE ROYAL ITALIAN OPERA.

The debut of Madame Sembrich, of the Royal Opera, Dresden, has been an unusual success. Rarely has a first appearance been attended by such gratifying results, and this lady received a welcome which any artiste might be proud of. She has, indeed, everything in her favor—a good voice, extensive in compass and fine in quality, full in the lower register, and evincing great power in the upper notes, singular dramatic talent, a graceful figure, an open countenance with intelligent features. She rendered the part of Lucia di Lammermoor with fervour and passion, her clear, bell-like tones being heard to great advantage in the concerted piece "Chi mi frena." Madame Adelina Patti has appeared in *Semiramide*, *Faust e Margherita*, and in M. Jules Cohen's opera *Estella*, in which she was supported by Signors Nicolini and Cotogni. Madame Albani, always so fresh and so entrancing, has delighted her hearers in *Rigoletto*.

HER MAJESTY'S THEATRE.

Madame Christine Nilsson has appeared in *Mignon*, *Faust*, and *Lohengrin*; the Elsa of the latter opera is a character which this gifted artiste has made peculiarly her own, the grace and sweetness of her style, the purity of her expression, producing a result which realises the Elsa of imagination. Mdle. Lilli Lehmann,

(Continued on page 12.)

DEVERE'S PARIS MODEL PATTERNS,

Price 3d., 4d., and 6d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine, and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM JUNE 30th. TO JULY 31st, 1880.

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PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34 inches only.

Instructions for enlarging or decreasing the size are enclosed gratis with each pattern.

All our patterns are posted at once on receipt of order, but there may occasionally be delay of one post, caused by the Government regulations for examining Book Packets. In case of undue delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

Ladies who prefer to have their patterns posted in envelopes, can have this done by enclosing a large envelope, stamped and addressed, with each order. The average postage will be 1d. each pattern.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

- 36.—Princesse Dress with slight train.
- 52.—Polonaise Princesse, with draped tablier.
- 65.—The Rosalinda Princesse Tunique.
- 105.—The Lilian Costume, Cuirasse & double panier.
- 109.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady, Corsage & bouffant.
- 124.—The Agatha Costume, tunique and bouffant.
- 130a.—Dress-skirt & Norfolk Jacket body with yoke.
- 134.—Trouville Costume, corsage, tablier, & bouffant.
- 140.—The Victoria Mantelet.
- 140a.—The new Shoulder Cape, two styles.
- 141.—The Croizette Pelerine Fichu.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without pleats in the body.
- 170.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- 171.—Home Toilette, Corsage, skirt, and train.
- 174.—The Baden Costume. Corsage, long plastron, drapery, side pleats and back bouffant.
- 175.—The Alice Visite.
- 178.—Galway Dinner Dress. Corsage, skirt, & train.
- 180.—Talbot Costume. Corsage upper & under skirts.
- 182.—The Adela Casaque.
- 182a.—Corsage a basques, and tunique.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 194.—The Petre Costume. Corsage a gilet, Tunique and bouffant.
- 195.—The Winchelea Promenade Toilette. Pointed corsage, panier, and tunique.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 200.—The Millicent Dinner Dress. Open corsage draped at sides, and draped tunique.
- 217.—The Leicester Costume.
- 220.—The Kathleen Robe and Tunique.
- 222.—The Alexandra Costume. Corsage, Upper and under-skirts.
- 223.—The Luchesi Costume. Corsage a gilet, and upper skirt.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

- No. 240.—The Connaught Costume. Basquine, Skirt and bouffant.
- 241.—The Elizabeth Visite Mantle.

- JANUARY, continued.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and pouf.
- 245.—Reception Costume. Pointed Corsage, draperies, and bouffant.
- 246.—The Biarritz Sortiedu bal; very elegant and novel.
- 248.—Dinner or Theatre Dress. Corsage Princesse with draperies, draped tunique and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 252.—The Muriel Gilet.
- 254.—The Maud Gilet.

FEBRUARY, 1880.

- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 259.—The Gertrude Costume. Folded Tunique and double bouffant.
- 261.—The Heloise Visite.
- 262.—The Rantzau Costume. Corsage a revers, double tunique a revers and bouffant.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Lettrina Afternoon Tea Gown, complete.
- 268.—The Brenda Promenade Costume. Corsage-Redingote and draped tunique.
- 272.—The new Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 272a.—Under skirt for the above.

MARCH, 1880.

- 274.—The Alice Promenade Costume, Jacket, upper skirt, and bouffant.
- 275.—The Karolyi Visite.
- 276.—The Myrtle Promenade Costume. Corsage Redingote, draped tablier, and bouffant.
- 277.—Brides' Travelling Costume. Corsage, Redingote, tunique, and bouffant.
- 278.—Brides' Dress. Corsage, panier, tunique, and train.
- 279.—Brides-Maid's Costume: complete except the underskirt.
- 280.—The Gainsborough Costume. Corsage chassee, and tunique.
- 281.—The Harebell Costume. Corsage, Skirts complete.
- 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.

APRIL, 1880.

- 294.—The Cadogan Promenade Costume. Corsage, double draperies, and bouffant.
- 295.—The Geraldine Paletot.
- 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 297.—The Maynard Visiting Costume. Corsage a gilet, and draped upper skirt.
- 298.—The Greville Costume. Double-breasted jacket and upper skirt.
- 299.—Visiting Costume. Single-breasted jacket, tunique, and train.
- 300.—The Heliotrope Carriage Costume, Corsage a gilet and upper skirt.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 302.—The Rosslyn Costume. Corsage Redingote, and upper skirt.
- 303.—The Baretta Ball Dress. Pointed corsage and tunique.
- 304.—Theo Evening Costume. Corsage, draperies, and tunique.
- 305.—The Bartet Dinner Costume. Pointed corsage, paniers, and bouffant.

MAY, 1880.

- 319.—The Clothilde Polonaise Princesse.
- 321.—The Munster Costume. Short draped polonaise.
- 322.—The Zetland Costume. Draped Princesse body and upper skirt.
- 323.—The Augustenberg Reception Toilette.
- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corsage, draperies, bouffant, and underskirt.
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.
- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.

MAY (continued).

- 328.—The Orleans Lawn Tennis Pinafore.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 272a.—Underskirt for the above.
- 333.—Gilet for the Theatre.

JUNE, 1880.

- 339.—The Rochefoucauld Garden Party Toilette. Corsage, Draperies and under skirt.
- 340.—The De Gueydon Promenade Costume. Corsage a gilet and draped tunique.
- 341.—The Simplicie Polonaise Princesse.
- 342.—The de Richemont Flower Show Costume. Gilet, tunique, and tablier.
- 343.—The Barbutane Promenade Costume. Gilet, corsage, and revers and upper skirt.
- 344.—The Paulet Dinner Dress. Corsage and tunique.
- 345.—The Valdora Evening Costume. Pointed corsage, with square opening, paniers, and bouffant.
- 346.—The Bittenberg Breakfast Gown. Robe Princesse a Pinafore.
- 348.—Grandmamma's Reception Toilette. Corsage, paniers, and train.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.

JULY, 1880.

- Plate 1.
- 359.—The D'Autas Promenade Costume. Corsage, tunique, and bouffant.
- 360.—Garden Party Toilette. Upper and under skirts, with train. (The corsage is given full-sized in the Magazine.)
- 361.—The Audrey Costume. Corsage, tunique, and bouffant.
- Plate 2.
- 362.—The Dulcie Polonaise Princesse.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corsage redingote, and upper skirts.
- Plate 3.
- 365.—The de Bylandt Costume. Basquine and upper skirt.
- 366.—The Biancourt Polonaise.
- 366a.—The Biancourt Mantilla.
- 367.—The Antrim Costume. Corsage a gilet and tunique.
- Plate 4.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Casandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- Plate 5.
- 371.—The Mirepoix Costume. Corsage and tunique.
- 372.—The Baroune Costume. Coat bodice, and tunique.
- 373.—The Luynes Costume. Pointed corsage, tabliers, and bouffant.
- 374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.

UNDERSKIRTS.

Suited for the above-named Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

PELISSES, MANTLES, &c., FOR SPRING AND

SUMMER, 1880.

- 306.—The Cavendish Redingote: Single-breasted.
- 307.—The Herries Visite Mantelet.
- 308.—The Lambert Jacket.
- 309.—The Vienna Redingote: Double-breasted.
- 310.—The Victoria Visite Mantle.
- 311.—The Marlborough Visite Mantelet.
- 312.—The Narcissa Mantelet.
- 313.—The Eastbourne Scarf Mantelet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 315.—The Beatrice Visite.
- 316.—The Bute Casaque.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- 320.—New Spring Mantle.
- 329.—The Cecil Visite Mantle.
- 338.—The Cheignev Mantilla.
- 335.—The Langtry Jacket, with new shape of Langtry Hood.

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE

MANTLES, PALETOTS, PELISSES, &c.

USEFUL STANDARD STYLES.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
61.—Demi-Saison Paletot.
61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
75.—Alexandra Mantle.
81.—Double-breasted outdoor Jacket for cloth.
91.—The Madeline Casaque, fur trimmed.
92.—The Pauline Casaque, for velvet and lace.
93.—The Althea Paletot, single-breasted, for cloth.
94.—The Marion Paletot, double-breasted with shawl collar.
95.—The Patricia Visite, cloth and fringe.
97.—The Barbara Visite, double-breasted.
99.—The Adeline Pelisse, long skirt & wide sleeve.
100.—The Phillippa Mantau Visite.
111.—Close-fitting, double-breasted Ulster, without belt.
111A.—Same style of Ulster, but single-breasted.
112.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
129.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
139.—Circular Cloak, or Rotonde, with round hood.
139A.—Circular Cloak, or Rotonde, with pointed hood.
155.—The Ottoline Waterproof, new single-breasted style.
156.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

HOODS.

- 121A.—Pointed Hood for Ulster or Mantle. 3d.
112C.—Round Hood for do. do. 3d.
121C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
335A.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
N. B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

MOURNING COSTUMES.

- 123.—Deep Mourning Costume, for a parent.
137.—Mourning Costume, pointed corsage & tunique.
167.—Mourning Visite Mantle.
168.—Mourning Paletot, double-breasted.
184.—Widow's Mourning Dress. Corsage and open tunique.
228.—Half-Mourning Costume. Basquine a gilet and open tunique.
263.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
270.—Mourning Costume. Corsage-Redingote and skirt.
289.—Mourning Costume. Corsage and Tunique.
332.—Deep Mourning Costume.
334.—Outdoor Mourning Visite. (The skirt is of the usual form.)
351.—Half-mourning Pelerine Mantle, with pointed ends.
352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.

*. For Underskirts, see first page of list.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

- 24.—Ball Dress for a Child 7 or 8 years old.
33.—Princesse Polonaise for a young lady of 13. 6d.
53.—Costume for a Little Boy of 4.
64.—Robe Princesse for a girl of 9 years old.
78.—Little Mina's Costume, for a child of 7 years.
77.—Corsage a basques and Upper Skirt for a young lady about 14 years. 6d.
78.—Paletot for a girl of 14. 6d.
93.—Promenade Dress for a child of 8.
114.—Gilet Costume for a Girl of 6.
123.—Summer Costume for a child of 5.
142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
142B.—The same Pinafore, for a girl of 11 to 12.
143.—Pleated dress for a little girl of 7 or 8.
144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
145.—Corsage, panier, and skirt for a girl of 10.
146.—Dress with low neck for a little girl of 5 or 6.
147.—Zouave Suit for boy 8 or 9 years old.
148.—Paletot or out door Jacket for a little girl 6.
149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 6d.
150.—Man of War suit for a boy 9 or 10 years. 6d.
151.—Boy's Sailor's Suit, age 7 to 8. 6d.
151A.—Boy's Sailor's suit, age 10 to 11. 6d.
161.—The Ida Costume for a girl of 8. Dress and Jacket.
162.—The Alice dress for a girl of 11 to 12.
163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
164.—The Louise Costume for a little girl of 9 or 10, Robe Princesse and kilted blouse.

JUVENILE COSTUMES, Continued.

- 165.—The Mand Toilette for a girl of 7 years old. Dress with revers and collar, scarf and blouse.
166.—The Helena outdoor Jacket for a little girl of 5 or 6, Single breasted style with long skirt.
166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
176.—Polonaise and skirt for a child of 5 years old.
189.—Princesse Dress for a child of 4.
214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
214A.—Ditto ditto for a girl of 14. 6d.
224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
227.—Ball Dress for a Little Girl of 4 or 5.
229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
290.—Confirmation Dress, for a young lady about 15 or 16. 6d.
328A.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.
328B.—Ditto ditto for a Girl of 10. 3d.
330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
335B.—The Alpine Hood. 3d.
336.—Princesse Dress for a Girl of 15. 6d.
337.—Princesse Dress for a Girl of 12. 3d.
347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and blouse.
349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
353.—Sun Hat for a Girl of 10 or 12. 3d.
354.—The Bob's Sun Bonnet for a Girl of 4.
355.—The Ninette Sun Bonnet for a Girl of 5 years old. 3d.
356.—Pinafore for a Child of 5 years old. 3d.

JUVENILE COSTUMES FOR SPRING AND SUMMER, 1880.

(For illustrations see our March number.)

- 283.—The Dora Costume, for a girl of 10 years old.
284.—The "Mary" Costume, for a little girl of 6.
285.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
286.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
288.—The Clarice Dress, for a little girl 6 years old.

STANDARD BODY PATTERNS WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN AND GIRLS' sizes 3d. each, post free.

Chest Measure 19, age 2; chest 20½, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28½, age 12 to 13; chest 30, age 14 to 15.

Or may be had cut in brown paper, price 6d. each; the complete set, price 2s. 6d., post free.

LADIES' SIZES, 4d. each, post free.

Chest Measures.—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

Or may be had cut in brown paper, price 6d. each; the complete set, price 3s., post free.

NEW FRENCH UNDERLINEN.

UNDERLINEN FOR LADIES.

- All cut for Chest measure of 34½ inches.
No. 1A, Dressing Gown. 6d. No. 2A, Dressing Jacket. 4d. No. 3A, Full Train Petticoat, 6d.
No. 4A, Petticoat Body, 4d. No. 5A, Night Dress, 6d.
No. 6A, Petticoat, walking length, 6d.
No. 6B, Princesse Petticoat, body & skirt in one, 6d.
No. 7A, Chemise, 4d. No. 8A, Full Drawers, 4d.
No. 8B, Chemise and Drawers combination, 6d.
No. 9A, Flannel Vest. 9d. Lady's Bathing Dress, 6d.
Price 4d. and 6d. each post free.

N. B. The above set of 12 patterns (post free) for 3s. 6d.

- 273.—New Petticoat, walking length.
273A.—Train to add to Petticoat No. 273, for evening wear.

- 187.—Parisian Dressing Gown, Princesse style. 6d.
291.—Princesse Chemise. 6d.
293.—Ladies' Cooking Apron. 3d.
358.—Peignoir or Dressing Jacket, with wide or bell-shaped sleeves.

UNDERLINEN FOR GIRLS.

- All cut for Chest measures of 27 inches. Age 12.
No. 10A, Dressing Gown. No. 11A, Dressing Jacket. No. 12A, Petticoat. No. 13A, Petticoat Princesse shape. No. 14A, Petticoat Body.
No. 15A, Drawers. No. 15B, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel

UNDERLINEN FOR GIRLS (continued).

- Petticoat. No. 18A, Bathing Costume.
No. 19A, Chemise. No. 20A, Night Dress.
Price 4d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

- All cut for Chest measure of 20 inches. Age 4.
No. 21A, Dress. No. 22A, Frock. No. 23A, Frock.
No. 24A, Chemise Drawers. No. 25A, Chemisette.
No. 26A, Body Drawers. No. 27A, Full Blouse.
No. 28A, Petticoat, No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers.
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BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princesse Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib. 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoe. 43A, Baby's Drawers or Couvre-linge.
Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

- 318.—Pinafore for a child of 1 to 2 years old. 3d.

UNDER GARMENTS FOR GENTLEMEN, AND BOYS.

- 234.—Gentleman's Smoking Cap. Round shape. 3d.
234A.—Gentleman's Smoking Cap. Turban shape. 3d.
235.—Gentleman's Flannel Vest. Chest 37 inches.
236.—Gentleman's Woolen Shirt. Plain shape without yoke. Chest 37 inches.
236A.—Flannel Shirt for a Boy 13. Chest 32 inches. 6d.
236B.—Ditto ditto for a Boy 6, Chest measure 26. 3d.
237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
292.—Gentleman's Dressing Gown: Chest measure, 37 inches.
608.—Dressing Gown for a boy of 13.

*. This list is added to every month; for particulars of which see succeeding numbers of the Magazine.

*. Patterns are withdrawn from this list as soon as they go out of fashion.

*. These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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POEMS AND SONNETS.

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Never devoid of a tender and graceful suggestiveness."—*The Queen*.

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"Shows careful workmanship and poetic feeling."—*Court Circular*.

"A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.

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LONDON:—

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who made a successful debut in *La Traviata*, has since acquitted herself well in the part of Filina in *Mignon*, and Madame Eleonora Robinson has created a favorable impression as Donna Anna in *Don Giovanni*. Madame Marie Roze has delighted her hearers in her charming rendering of Donna Elvira, and Mdlle. Minnie Hauk, as Zerlina, added another item to her long list of successes. A new singer, Madame Marie-Louise Swift, has made a successful debut as Leonora de Vargas in *La Forza del Destino*.

DRURY LANE.

The transfer of *As You Like It* from the Imperial has been a decided success. It is placed upon the stage in a perfect manner, with an earnest attention to details, and a presiding exercise of good taste, which render the scenery, dresses, &c., more beautiful than can be imagined without seeing it. The glees and incidental music are rendered by an increased chorus, and an important musical feature is the new Wedding March, composed by Mrs. Tom Taylor. Of Miss Litton's acting as Rosalind, it is almost unnecessary to speak, and it is certainly impossible to praise too highly her refined impersonation of the character, or the grace, the piquancy, the fearless courage and womanly tenderness wherewith this ornament to the English stage invests the role of Shakespeare's favorite heroine. Miss Cresswell and Miss Sylvia Hodson ably support Miss Litton, and the male characters are admirably acted by Messrs. Herman Vezin, Lionel Brough, W. Farren, K. Bellew, Everill, Edgar, Bannister, Coe, Charles, and Coventry.

THE HAYMARKET.

Mr. T. W. Robertson's comedy *School* continues to be very successful under the admirable management of Mr. and Mrs. Bancroft, who are well supported by a good company. The scenery, dresses, and acting leave nothing to be desired.

THE LYCEUM.

The Merchant of Venice still attracts crowded audiences to witness the inimitable Shylock of Mr. Henry Irving, and the unrivalled grace of Miss Ellen Terry as Portia. The performance concludes with *Iolanthe*, an idyll, by Mr. W. G. Wills, in which Miss Ellen Terry supports the title role, and Mr. Henry Irving appears as Count Tristan. The performance on Saturdays is varied by the substitution of *The Bells* for *The Merchant of Venice*, with Mr. Irving as Mathias.

THE COURT.

Mr. Mortimer's play *Heartsease*, adapted from the French of Alexandre Dumas, continues to satisfy the most captious critics at this house. The grace and passion displayed in Madame Modjeska's acting produce an extraordinary effect upon the audience, and elicit the most gratifying applause. The gifted lady is well supported by Mr. Arthur Dacre, a rising young actor of more than ordinary ability, whose rendering of Armand Duval is replete with manly tenderness and earnest feeling; these qualities appearing most prominently in the third and last acts. The dresses worn by Madame Modjeska are rich and tasteful in the extreme. The scenery, especially in the first act, is very effective, and the whole performance does great credit to Mr. Wilson Barrett's clever company, and his own good taste and efficient management.

THE FOLLY.

The Upper Crust, in which the whimsicalities of Mr. Toole are as mirth-provoking as ever, is now preceded by a clever little comedy-drama in one act, by Mr. A. W. Pinero, an able member of the Lyceum company. It is called *Hester's Mystery*, and is remarkable for its bright, witty dialogue, its thorough simplicity, and its effective, yet natural, situations. The characters are thoroughly well rendered by Mr. Toole's clever company, Miss E. Johnstone being singularly successful as Nance Butterworth, while Miss Effie Liston acts with great grace and feeling the part of Hester, and the Joel of Mr. G. Shelton is simply inimitable.

The French season at the Gaiety has enabled her admirers to rally round Madame Sarah Bernhardt and her companions, and a solid success has crowned Mr. Hollingshead's endeavours to gratify an English desire for French plays. *Madame Favart* and *Ruth's Romance* form an

attractive bill at the STRAND, and *Forget-me-Not*, supplemented by *A Happy Pair*, attracts crowded audiences to the PRINCE OF WALES's, where Miss Genevieve Ward is holding her own, and winning laurels as green and as lasting as those awarded to her foreign compeers.

Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

LADIES' MANTLES AND JACKETS

FOR SUMMER, 1880.

We will send post-free, for Three stamps, the Steel Plate Engraving of Mantles and Jackets that appeared in April last, with reverse views and description.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. each, post free.

THE MISSES R—, write:—

"It is a great advantage to us, now you have begun to pin patterns for such a low charge. We can place the pinned pattern in an assistant's hands, and feel sure of a satisfactory result. This we found especially the case in 327 of the May No., and 348 of June, both of which were ordered in great haste—one for mourning, and one for a lady going abroad. We were exceedingly busy at the time, and found the pinned patterns more useful than we can say. Many thanks for your great improvements. We are anxiously awaiting the July No."

MRS. MIDDLETON (Cape Colony), in opening a pattern Subscription, writes:—

"I have subscribed to your excellent Magazine for several years, and think the many recent improvements make it invaluable, and a thorough household treasure."

MRS. W. B. (near Reading) writes:—

"A little time ago I bought one of your Model Busts, and I am so pleased with it that I cannot help writing to tell you so. It is so very useful that I am quite sure it would be a boon to all dressmakers, and, also, to all ladies who have their dresses made at home. It is also most useful for young beginners to learn to fit on."

MRS. LAWSON writes:—

"I have been a subscriber for the last 17 years, and find your 'MAGAZINE OF FASHION' to answer my purpose better than any other magazine, and I have tried several, but always gone back to yours."

CECILE writes:—

"I must thank you for the nice patterns 349 and 350 in your June Number, I have made them up for my two sisters who are going to school, and am quite delighted with the result. I am the eldest (and, unhappily, the motherless) daughter of a medical man in the country, and being anxious to save my dear father in every possible way, I have for several years made my own and my sister's dresses. About six months ago a friend recommended me to try your Magazine and Patterns. I did so, and have found wonderful assistance from them."

MRS. MCLEAN writes:—

"I have been getting your 'MAGAZINE OF FASHION' for more than thirty years, and though I tried many others, never found any to equal it. The improvements you have made in it lately have made it still more valuable."

MRS. E. PILKINGTON writes:—

"I have taken your Magazine now for four or five years. I find it the best that I have seen; the patterns are so correct, and are quite easy to fit. I think it is the most genteel lady's Magazine that I have purchased. I have been a dressmaker now for nearly 12 years. I have always been pleased with the patterns. Wish you every success."

MRS. DRAYCOTT writes:—

"I am charmed with the beautiful Model Bust. It has saved me hours of tiresome and often unsatisfactory labor. I shall strongly recommend my friends to follow my example, and purchase one."

MRS. S. BOGAN writes:—

"I have been a subscriber to your Magazine for upwards of thirty years, and I have always preferred it before others. Now you have made such improvements of late I think you deserve the hearty thanks of all dressmakers."

MRS. W. writes:—

"I wish to present a set of your Underlinen Patterns to the Mother's meeting. They found the other patterns perfect and very graceful. They are having their holiday now, but when the meetings re-commence, I shall like to open with an entire stock of your patterns. I have perfect confidence in them."

MISS BEACH writes:—

"I like the style of your Dress Patterns very much. They are the best I have had yet, and most of customers prefer them to any other, they are so very neat."

MISS H. writes:—

"Many thanks for the Plates of Mantles and Mourning Costumes, also for the Children's Plates, which are a great help. I have taken the Magazine for several years, and have always found the patterns given to be very useful. I am glad that it has improved so much. It is impossible to say too much in its praise."

We are very much pleased and encouraged by the kind commendations which we daily receive from our numerous supporters, and are stimulated by their praises and appreciation to give fresh proofs of our earnest and honest desire to serve our friends in the best possible way.—ED.

Acknowledged with thanks, letters from Mrs. Willis, Mrs. Black, Mrs. A. (Glasgow), Mrs. Redfern, Miss Neal, Mrs. E. Harris, Mrs. Hempstock, and Mrs. Lowe.

A CORRESPONDENT (near Worcester) is thanked for the pretty flowers, which gave us great pleasure.—ED.

MISS E. CREITH (New South Wales):—The foreign stamps you sent are of no use to us. Kindly forward Post Office Order for Patterns ordered, including 6d. extra, and we will return the stamps.—ED.

MISSES RIDDLE, Dutton House, Grove Road, and MRS. GILMOUR, Linsies Land, Glasgow.—The Patterns posted to you have been returned to us, owing to insufficient address. Kindly write again, with full address plainly written.—ED.

LOCK-STITCH SEWING MACHINES.

The celebrated machines manufactured by Messrs. W. F. Thomas & Co. are too well known, and have been relied upon too many years, to require any words of praise to testify to their completeness and utility. Whether for trade or domestic purposes, these machines are equally to be recommended, as they combine simplicity with strength and exactness, and are varied in their make, to suit all the purposes for which they may be required. The one specially adapted for dressmaking and all light work is most complete and highly-finished, and the numerous accessories, without which the best sewing machine is incomplete, are given with the machines of Messrs. Thomas & Co., instead of being, as is often the case, charged as extras, thus adding a serious expense to the original cost of a machine. Customers can select either Hand or Treadle Machines, and each article is of superior make and finish, while any purchaser having become possessed of a "Thomas's," may rest assured that his or her purchase is made for "good and all," for the durability of these machines is unequalled, many of them now in daily use having been constantly worked for 15 years. Another advantage is that any purchaser can receive free of charge (by attending at Messrs. Thomas & Co's. Showrooms, 49, Holborn Viaduct, E.C.) any number of lessons necessary to work the machine they have purchased.

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375

376

377

378

August 1880

The World of Fashion.

Plate 1

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379

August 1880

380

381

Plate 2

The World of Fashion.

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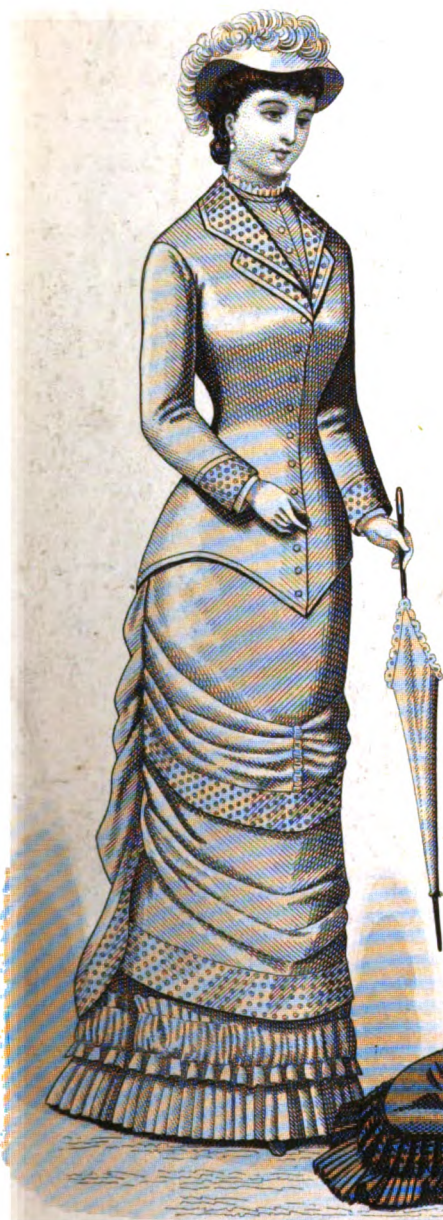
382
August 1890

383

384

The World of Fashion.

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385
August 1880



386



387
Plate 7

The World of Fashion.



No. 388.—FRONT and BACK.



No. 389.—FRONT.



No. 390.—FRONT.



No. 391.—BACK and FRONT.



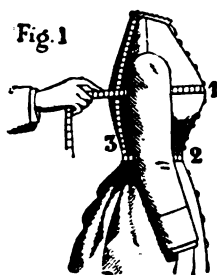
No. 392.—BACK and FRONT.

Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post free.

INSTRUCTIONS FOR DRESSMAKING.

HOW TO TAKE THE MEASURES.

Fig. 1



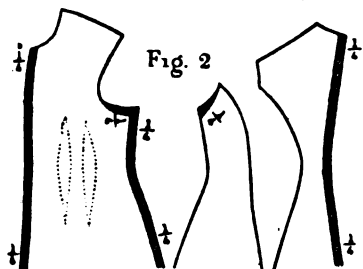
The way to take the measures when a Lady wishes to send for a body pattern of the size suited to her is as follows:—First, with an ordinary inch tape, take the exact Chest measure all round the body at the most prominent part of the chest, marked 1 on the diagram, Fig. 1: then take the Waist measure marked 2: then measure the exact Length of Back from the neck to the Waist, marked 3 on the diagram. Write all these measures down, and to ensure accuracy, measure them again, and compare with the writing.

HOW TO CHANGE THE SIZE OF OUR PATTERNS.

If a Lady possesses a good fitting body pattern, she can easily alter, to her own size, any of "DEVERE'S PARIS MODEL PATTERNS," which are all cut for $34\frac{1}{2}$ inches Chest measure, 24 inches Waist measure, and 14 inches Length of Waist. If a lady has not a body pattern of her own size, she can select one from Devere's Series of Patterns, which are cut for Chest measures ranging from $31\frac{1}{2}$ to $42\frac{1}{2}$; that is to say, from the most petite lady, to the tall lady of fine figure. Any size will be sent *post free*, for 6 stamps.

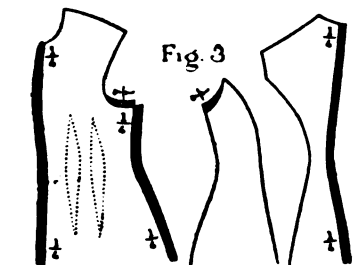
If however the lady is only a size larger or smaller than $34\frac{1}{2}$ Chest, viz:—has a Chest measure of 36 or 33, then she can alter the size of the pattern

when cutting out, by the instructions given in the following diagrams:—



TO ENLARGE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 36 INCHES. FIG. 2.

Add to the front edge $\frac{1}{4}$ of an inch, the same at the seam under the arm, and down the middle of back; these additions are indicated by the shaded parts. At the bottom of armhole, hollow out $\frac{1}{4}$ of an inch, indicated by the black parts.



TO DECREASE A PATTERN FROM $34\frac{1}{2}$ INCHES CHEST MEASURE TO 33 INCHES. FIG. 3.

Narrow the front edge $\frac{1}{4}$ of an inch, and take off the same under the arm and at the middle of back, as shown by the black parts of the pattern. At the bottom of armhole, add the $\frac{1}{4}$ of an inch indicated by the shaded portions.

THE WAY TO CUT OUT.

The best plan is to lay all the pieces composing the pattern on the material at the same time, so as to be able to judge of the most economical way of cutting out. The larger pieces should be placed on first, and the smaller pieces at the sides of them. The trimmings (if any) must not be forgotten.

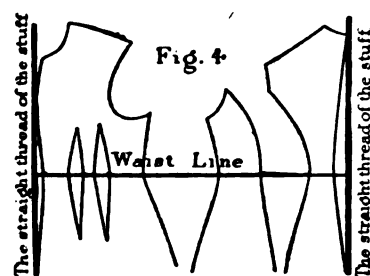


Fig. 4. The direction in which the various pieces are laid on the material has more to do with the fit of a pattern than is generally supposed. In all close-fitting garments, the side pieces and the backs should all have the waist line in an exact line with the straight weft or woof thread of the material: this will bring the side pieces and the backs on the right way of the stuff, and the side pieces will not draw or crease as they would do if they were cut in the least degree on the bias. The fronts must be laid lengthwise on

the material and be perfectly straight. It is best to place the front edge at the edge of the material, and to allow enough for the turning in. For double breasted garments the middle of front must lay exactly on the warp, or lengthwise thread of the material. The same rules must be observed for all Princess Robes and for Polonoises.

In cutting out striped materials, there should be a perfect stripe down the middle of the front, and also down the middle of back when the back is made without a seam. Especial care must be taken that the stripes in the side-pieces and in the back, may exactly correspond.

In sleeves, the part above the elbow must be the straight way of the material.

When any part of a dress, such as the trimmings, &c. has to be cut on the bias, care must be taken that it is exactly *on the bias*, or it will drag and hang badly when made up.

In a gored skirt, the fronts of the gored pieces must always be on the straight thread; the sides which are towards the back being sloped. If possible, avoid having any seam down the middle of the back of a skirt. The allowance for the hem at the bottom must not be forgotten.

In figured or brocaded materials, all the parts of the pattern must be cut the same way of the stuff; that is, with the pattern running in the same direction. It is the same in velvets and napped materials, all the pieces must be cut so that the pile or nap runs the same way.

Always place all the pieces of the pattern on the material, and make whatever calculations are necessary, *before* commencing to cut out the stuff.

DEVERE'S SERIES OF PATTERNS FOR DRESSMAKERS AND FAMILIES.

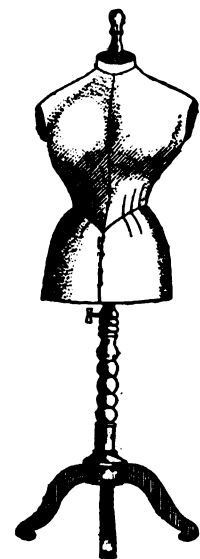
This set of patterns is divided into two parts. The *first* series has seven brown-paper patterns, for Children and Young Ladies, and is sold for 2s. 6d. post free. The *second* series has eight brown-paper patterns for Ladies from the smallest to the largest sizes, and is sold for 3s. post free. The sizes of the *first* Series are:—Chest 19 inches, age 2.—Chest 20 $\frac{1}{2}$, age 4.—Chest 22, age 6.—Chest 24, age 8.—Chest 27, age 11 to 12.—Chest 28 $\frac{1}{2}$, age 12 to 13.—Chest 30, age 14 to 15.

The sizes of the *second* Series are:—Small sizes, Chest 31 $\frac{1}{2}$ and Chest 33. Medium sizes, Chest 34 $\frac{1}{2}$ and Chest 36. Large sizes, Chest measures 37 $\frac{1}{2}$, 39 $\frac{1}{2}$, 41, and 42 $\frac{1}{2}$ inches.

Both these series of patterns are principally intended for Dressmakers. If Ladies require any of the above sizes to suit themselves or their families they can be supplied at 6d. each pattern.

THE USE OF A BUST TO LADIES AND DRESSMAKERS.

Devere's Model Bust for the use of dressmakers, and private families, will be found a useful adjunct to the dressmakers' art: it is accurately moulded in *papier maché*, from the most perfect figures, and is covered with stout



twilld calico, thus affording a firm yet flexible surface for the various purposes of trying-on garments. It is mounted on a handsome stand, and by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position. French dressmakers find these Busts invaluable in their business, from the ease they afford for the arrangement of the elegant but complicated styles of trimmings so much in vogue at the present time.

For private families, where much of the dressmaking is done at home, a Devere's Model Bust would be found most useful, as with its use, and the aid of our Paris Model Patterns, the most complicated costume can be reproduced with the greatest ease; and one bust would serve for all members of the same family who are *not smaller* in size than the bust.

It will also be found very useful in making up lace collars, fichús, &c. &c. In fact any lady once possessing this desirable article will find countless ways of making it useful, and will wonder how she has contrived to do so long without it.

We have arranged to supply these busts for the following sizes of chest measure:—31 $\frac{1}{2}$, 33, 34 $\frac{1}{2}$, 36, 37 $\frac{1}{2}$, 39 $\frac{1}{2}$, 41, 42 $\frac{1}{2}$ and 44 inches, and to deliver them, carefully packed in a crate, and carriage free within 3 miles of Charing Cross, or at any London Railway terminus, on receipt of P. O. O. for 26s.

HOW TO ORDER A BUST AND ADAPT IT TO THE FIGURE.

When ordering a Bust it is better to send a calico body made to fit, or a old dress body that fits well: the three measures shown on fig. 1 should also be sent, and it should be stated whether the lady is of proportionate figure, or stoops, or is very erect. A Bust suited to the lady will then be carefully selected from our stock, and forwarded with the body.

N. B. It must be understood that it is always necessary to select a Bust slightly smaller than the lady's dress body, because the bust cannot under any circumstances be made smaller, while it is very easy to pad it up to the required size.

If the Bust is too small at the waist, a belt of wadding of the required thickness is to be fastened round the waist, and the same thing can be done as regards the Chest, the shoulders, &c.: if the lady is stooping or round shouldered, two thicknesses of flannel placed on the upper part of back will bring the Bust to the proper shape; these padding are simply pinned on the Bust, which may thus be made to serve for persons of different figures and sizes.

The best way of enclosing the dress body and Post Office Order, is to buy one of the large Registered letter envelopes measuring 10 inches by 7 $\frac{1}{2}$ inches, which are sold at all Post Offices, price 3d. This will be sufficiently large to contain the Letter, P. O. Order, and Body, without any trouble in packing: the postage will be about 2d. or 3d. according to the thickness of the body.

N. B. The various articles named above can be obtained only from Messrs. Louis Devere & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter, enclosing stamps or P. O. Order, for the amount.

REVERSE VIEWS OF OUR PLATES 1 TO 4.

PLATE 1.



375. 376. 377. 378.

PLATE 2.



379. 380. 381.

PLATE 3.



382. 383. 384.

PLATE 4.



385. 386. 387.

LE MONDE ÉLÉANT

OR

THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 680.

AUGUST, 1880.

Vol. 57.

Observations

ON
LONDON AND PARISIAN FASHIONS.

From the experience of former years, we should say there are persons at the present time thinking what they shall bring out as a new fashion; but not knowing how Fashion progresses, they often bring out an absurdity that some people may adopt, but after a while it is found out that it is not the Fashion, and that the dress can only be worn a short time; had they followed the true laws of Fashion, it might have been worn two or three years, because true Fashion proceeds by slow degrees, not from one extreme to another—for instance, not from tight-fitting to loose-fitting garments, nor from harmonies of color to colors of striking contrast. The present taste is to show to the greatest advantage the beautiful forms of the Ladies; they have, therefore, gone back to the classic form; hence the additional seams, causing the garment to fit without creasing. The first idea of the Jersey was to do without seams, but this was wrong, it was going back in Fashion instead of advancing.

A little more than twelve months ago, we predicted the present taste for the Classic in dress; this taste has progressed, and will doubtless continue a long time, with all the beautiful harmony of colors in the materials. Last December we gave on Plate I the first three costumes trimmed with embroidery. This style has increased in favor ever since, and the most beautiful dresses seen in Paris are trimmed with embroidery. Jackets made entirely of brocade are increasing in favor, and larger quantities of brocade will be worn on dresses. Jackets will be worn longer, to take the appearance of the Jersey; when made shorter, they will be cut round at the bottom, instead of with points. In the widths of skirts at front there will be no change, but great variety in the style of arrangement.

The Comtesse de B—— stated some time ago in this Magazine, that the freedom of Fashion allowed a Lady to select a bonnet or hat that suited her face: some Ladies requiring a close, others an open bonnet or hat, which must always be suited to the character of the face,—we say this, because in England there has lately been a tendency to adopt one form, which is a great disadvantage to Ladies. Fashion generally decides whether bonnets and hats are worn larger or smaller, but the infinity of changes that is always going on in the trimming and arrangement, constitutes the most important part of the style in vogue.

OUR PARIS LETTER.

Faubourg St. Germain, Paris,
July 26th, 1880.

Ma Chère Amie,

While all the *monde élégant* quit Paris for the seaside, the châteaux, and the country, to shun the too boisterous *fête* of the 14th of July, the inhabitants of the country come from 25 to 30 leagues round, to assist at this glorious *fête*: they come in troops, in families, by pleasure trains. All their little business affairs have been left till this moment, and with the pleasure of seeing this grand feast, they can buy their stock of dresses, gloves, boots and shoes, &c., for the forthcoming season.

It was well worth coming to Paris for the *fête* this year; Paris was really superb. The Avenue des Champs Élysées, lighted up with its garlands of fire, had a magical effect. The Seine, too, was beautiful to contemplate, but what was most amusing to me was to look at all the spectators, at their nationalities, and their costumes, which were most varied both in form and color. On the whole, the costumes were pretty and *bien réussies*; the mixing of colors were tasty, and the general appearance elegant. Where is the time when a provincial coming to Paris could be recognised as such? Thanks to good fashion books and good patterns, the difference between the country and town lady is slight, and should both ladies' tastes be put in the balance, the country lady would have, I think, the advantage; for, on the whole, her taste is quieter and less assuming, bearing, if I may be allowed to say so, the stamp of the graceful nature which surrounds her.

I have not yet spoken to you of the new *fantasie* which, in a few weeks, has taken a most astonishing development. I mean the colored *balayuses*. Black is very much worn, and to relieve it something bright was necessary. Nothing could look prettier than a colored *balayuse*. For instance, a black dress is worn with a red, violet, or old gold hat or bonnet; well, according to the hat the *plissée* must be either red, violet, or old gold. These *plissées* are made of satin, two or three inches deep, and are sewn at the edge

of the skirt, allowing it to show about 1½ inches. On a light dress a darker shaded *plissé* is sewn between two *plissés* of white *balayuse*; this richness of trimming and profusion of lace greatly improves a costume, and makes an elegant dress of a simple toilette.

Gloves have also undergone a slight alteration: they are worn long to the elbow, but instead of being plain kid up to the top, they are cut in three intervals of the width of 1 inch, and filled in by a lace insertion of 1 inch in width; this idea is very good, as it gives more width to the glove, and allows it to fit without any crease.

Hoods are quite the fashion now: they are worn on all sorts of mantles, jackets, ulsters, *cache-poussière*, and even over plain bodies. The hood is always lined with silk or *surah*, and may be made pointed or round. Over a black silk jacket trimmed with lace the hood should be lace also.

Another new *fantaisie* is the cotton parasol, which is very cheap, and not very elegant, unless it is to be worn with a cotton dress, and both trimmed with handsome lace. Then both together form an elegant morning promenade Costume for the seaside or country.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24½ waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the same NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

THE BRIGHTON CORSAGE. (376.)

Our first pattern is the Corset for the Brighton Costume, which is illustrated on the second figure of Plate 1 (No. 376). This pattern is for a lady of good figure, and consists of six pieces, viz.: Back with its *plissé*, back skirt, sidepiece, sidepiece of front, collar, and sleeve. The seam that joins the sidepiece of front to the front, is marked by one small cut near the armhole.

LITTLE RENÉE'S COSTUME. (377.)

Our second pattern (all the pieces of which are marked by one hole) is the body part of the little Renée's Costume, which is shown on No. 377 of Plate 1. It is for a little girl of five years old, and consists of back, sidepiece, front, collar, and sleeve. Two kilted flounces, each about 4 inches deep at front, and a single flounce at back will have to be added to complete the full length of skirt. The sash is only a plain piece of silk or satin about five inches wide.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaquees, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 6d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

* * * The Reverse views of all the Costumes on Plates 1 to 4 will be found on plate 6.

PLATE THE FIRST.

Fig. 1.—(375).—The Torquay Morning Sea-

side Costume of blue zephyr (washing material). It is composed of an underskirt and a blouse polonaise, trimmed all round by a *plissé*, and fastened at the waist by a waistband. It is looped up by four pleats in front, the drawing back of which produces the opening at bottom. The back is well draped by ribbons. The flounce of the underskirt is long and full, with a heading, and is edged all round by a *plissé*. Will require 12 yds of zephyr; 24 buttons..

Fig. 2.—(376).—The Brighton Toilette of pompadour satin *ombré* (washing material), trimmed with pipings of red; the loops may be of the same material as the pipings, or of satin ribbon. The *entrasse* body is high to the neck, trimmed by a deep collar. The back forms a slight coat skirt, the opening of which is filled by a *plissé* of red. The petticoat is a long *plissé*, and the overskirt which fastens on it is elegantly pleated in front and draped behind. This toilette will take 10 yds. pompadour; 1½ yds. red satinette; 3½ yds. ribbon; 12 buttons.

Fig. 3.—(377).—Little Renée Seaside Costume of blue *marine*, trimmed with light blue silk. This little princess dress is edged in front by two *plissés*, and at back by a flounce which starts from under the light blue sash. The dress is buttoned in front as far as the light blue sash, a cross band of dark blue is laid under the sash, and fastened at the sides by two buttons. This dress can be made in woollen or washing materials. It will take 3 yds. blue satinette; 1 yd. light blue silk; 12 buttons.

Fig. 4.—(378).—The Eglantine Blouse Costume of pink zephyr, trimmed with embroidery. The front and back are laid in pleats; the underskirt is a *plissé*; the back is caught together by a sash; the whole is trimmed with embroidery. Will require 4 yds zephyr; 5½ yds. embroidery; 6 buttons.

PLATE THE SECOND.

Fig. 1.—(379).—The Gladys Demi-saison Paletot of light cloth. Will require 2½ yds. cloth, and 18 buttons.

Fig. 2.—(380).—The Churchhill Carriage Costume of buff brocade and buff silk. The tunic is cut *en princesse* front and back. It opens V shaped in front, and is trimmed by *revers*; the tunic is well looped up at back, and gracefully draped at sides under cerise bows; the whole is edged by fringe. The tablier is *bouillonné* down to the flounce, which is carried all round the train. Will require 5½ yds. brocade; 5 yds. silk; 6 yds. ribbon; 5 yds fringe; 12 buttons.

Fig. 3.—(381).—The Amethyst Home Costume of lilac satinette, trimmed with spotted material. The front, which has a spotted *gilet*, is cut *en princesse* down to the first point, where it is gathered under a bow. The ribbon of this first bow is not cut, but forms another bow, which hides the gathers of the second pointed drapery. The back forms the usual jacket body, fullied in slightly under the two

buttons, and imitating a coat skirt; two *pouff's* are formed on the underskirt, which is trimmed in front by two *plissés*, and at back by one, the whole ornamented by spotted material. Will take 12 yds. satinette; 2 yds. spotted material; 3 yds. ribbon; 12 buttons.

PLATE THE THIRD.

Fig. 1.—(382).—The St. Germain Tea Gown of nut colored *cachemire*, trimmed with pink silk. It is a *princesse* robe opened in front on a petticoat of small flounces, and is edged by *revers* of pink silk. The back is elegantly looped up by a handsome sash of pink silk; the bottom is trimmed all round by a band of silk, and round the neck a Sarah-Bernhardt *ruche* of lace, with a *coquille* reaching to the waist. This elegant Tea Gown will require 11 yds. *cachemire*; 3 yds. silk.

Fig. 2.—(383).—The Primrose Ball Toilette of straw colored silk, trimmed with white satin. The *cuirasse* body opens in front *en V*, the space being filled by a plastron of *bouillonné* white satin, edged by old *point de Venise*. Four deep folded pleats are laid on the hips, and draped behind by an ornament which might be replaced by flowers or loops of ribbon. The tablier is of white satin brocade, edged by *chenille* fringe. The underskirt is *bouillonné*, of silk and white satin, and is edged by two *plissés*; the back of train, which is made *en pouff*, is ornamented at the bottom like the front. Will require: 14 yds. straw-colored silk; 3½ yds. white satin; 1½ yds. brocade; 2 yds. fringe; 7½ yds. lace.

Fig. 3.—(384).—The Carington Dinner Toilette of blue brocade, trimmed with blue satin. This elegant costume is cut *en princesse* both back and front; the front is pleated under a double bow, and a large *revers* of satin is sewn on the front and looped up under another *revers* which is fastened on the side; the whole is trimmed by *plissés* of white and blue satin. The petticoat is made of blue satin flounces and *bouillonné*. *Revers* of satin are laid across the shoulders, forming a round collar behind and narrowing down the front to the bow in a point. Will take 12 yds. brocade if long train is required, if demi-train 10 yds. will be sufficient; 12 yds. satin; 9 yds. white satin *plissé*.

PLATE THE FOURTH.

At the upper part of this Plate three elegant Bonnets are represented:—

The Milly Bonnet of white chip trimmed with Princess of Wales red and grey feathers.

The Lilian Bonnet of grey chip trimmed with black satin ribbon and caroubier roses; the crown of the bonnet is trimmed with firelight beads.

The Lydia Bonnet of white chip trimmed with mauve *surah*, white feathers, and white roses.

Fig. 1.—(385).—The Darea Promenade Costume of drab alpaca, trimmed with spotted *foulard*. The *cuirasse* body is trimmed with double collar of *foulard*, the front of skirt by double draperies, the upper one being gathered in the middle, while the second is only draped. The back is well looped up by bows; the whole being ornamented by *foulard*. The petticoat is trimmed by a *plissé* and a *bouillonne*. Will take 10 yds. alpaca; 2½ yds. *foulard*; 18 buttons.

Fig. 2.—(386).—The Harewood Black Silk Costume, trimmed with fringe. The body, slightly opened in front, forms a coat-skirt behind; it is trimmed by a collar and a gathered fold of silk. The apron is laid in three folds, and is trimmed with fringe; the skirt is *plissé* and *coquillé*; the back is well draped and falls very gracefully. This stylish costume will require 17 yds. black silk; 1½ yds. of fringe; 12 buttons.

Fig. 3.—(387).—The Baden Travelling Costume of drab cloth, trimmed with shepherd's plaid. The jacket buttons in front, and at back the openings are filled in by *plissés*. In front the overskirt is open on a petticoat of double pleats, and the back is well draped on the petticoat. The whole is trimmed with shepherd's plaid. Will require: 10 yds. single width cloth; 3 yds. plaid.

PLATE THE FIFTH.

Fig. 1.—(388).—The Agnes Morning Dress of white nansouk, trimmed with embroidery and *plissés*. This costume can be made of any material, the most suitable being linen for summer and woollen for winter wear. It will require 13 yds. material; 12 buttons; 8½ yds. embroidery.

Fig. 2.—(389).—Bathing Costume, for a Young Lady, of blue serge trimmed with white braid. Will take 5 yds. serge; 7 yds. wide braid; 14 yds. narrow; 12 buttons.

Fig. 3.—(390).—Bathing Costume for a Lady. This blouse costume is made back and front alike. From the shoulder-yoke start double pleats which are gathered at the waist by a band, and are then allowed to fall gracefully. Will require: 8 yds. serge; 4½ yds. wide braid; 6½ yds. narrow braid; 12 buttons.

Fig. 4.—(391).—The Knollys Promenade Costume of brown *cachemire*, trimmed with pipings. The *cuirasse* is made with two points back and front. The front of skirt is arranged in two pointed draperies. The back is elegantly looped up and buttoned on the front draperies. The underskirt has a deep *plissé*. Will require: 11 yds. *cachemire*; 4 yds. ribbon; 12 buttons.

Fig. 5.—(392).—Visite Mantle of Shuddas, trimmed with *passementerie* and fringe. It is well draped behind, and ornamented by *passementerie*. The front forms a mantilla with square ends. It will require 3 yds. Shuddas; 6½ yds. fringe; 6 yds. *passementerie*; and the trimming up the back.

A CRUEL ALTERNATIVE.

IN THREE CHAPTERS.

By the Author of "*Basil Raymond's Wife*," "*Well Outworn*," &c., &c.

CHAPTER I.

AT DEWHIRST FARM.

"**E**ND you will be kind to them Ellen. You will never let them suffer for my sin if you can help it?"

"May God deal with me and mine, as I deal with your wife and child, Robert," was the solemn answer, spoken in the gloom of a prison-cell.

They looked into each other's eyes for one minute, this brother and sister, between whose lives how much more than the severing waves of ocean was to roll henceforth,—and heart spake unto heart in the solemn moment of farewell; heart answered unto heart in the promise given by Ellen Clitheroe to guard her brother's helpless wife and child.

* * * *

She kept her word.

Far away in the green heart of Sunnyspire, among the apple trees of wide-spreading orchards, lay Dewhirst Farm, where widowed Ellen Clitheroe reigned mistress, with an only son to remind her of the bluff, hearty, young husband, who had met a sudden end in the hunting-field. To her quiet dwelling among the apple trees she brought her brother's wife and his year-old child. Here, in spite of tender care and unremitting attention, in spite of health-giving breezes which had shaken the perfume out of acres of heather before it rustled in the apple-boughs, in spite of country fare and country leisure, poor Alice slipped out of a life which had been very hard to her. She died in the strong tender arms of her husband's sister, with the breath of her little child's last kiss warm on her dying mouth, and left that young child as a legacy to Ellen Clitheroe, a solemn bequest of helplessness and innocence.

Mrs. Clitheroe accepted the charge as she accepted all things which came to her in the way of duty; but with an added tenderness, because the child's parents were dear to her. One was her own brother—her twin, with whom she had shared her mother's breast, her childish sports, her girlish memories; and the

other was her friend of friends, her school-fellow and *confidante*, and now, in different senses, both "*were not*."

So Honor Gethin grew to girlhood among the apple trees of Dewhirst Farm, the darling of her aunt, the sometimes caressed, sometimes slighted companion of wayward Tom Clitheroe, her cousin.

As Tom Clitheroe grew to manhood, he showed a sad lack of the noble qualities which were so conspicuous in his mother. Often with a sigh Mrs. Clitheroe remarked the likeness he bore to his uncle Ned, his father's brother, who, as the simple villagers expressed it, had "gone to the dogs and died in the workus," and she sadly acknowledged that the resemblance was not confined to outward appearance alone. Careless, rough, and uncourteous to those nearest to him, the young man had acquired a questionable popularity in the neighbouring village by fitful generosity, and an inclination to "stand treat" at the alehouse, which always appeals to the reasoning powers of those who affect such places of entertainment. But had this been all, the cloud on Mrs. Clitheroe's face might not have been so heavy, nor her sighs so frequent; but there were darker stories concerning the doings of this only son, tales of riot and profligacy; stories which were, alas! too true concerning the young man.

When Honor Gethin grew to the prime of her beautiful girlhood—and she was very fair—Mrs. Clitheroe hoped that her charms might prove a loadstone to reckless Tom, and serve to lure him into wisdom's ways of pleasantness, and draw his unruly feet betimes into paths of peace.

In one way her desire was gratified. Tom Clitheroe fell violently in love with his cousin, but Honor refused the offer he made her, without a moment's consideration. The comely face and manly proportions of her cousin, which were pleasing enough to more than one rustic beauty, had no attractions for the pale but lovely girl, whose tastes and pursuits were of a nature far above any conception of Tom Clitheroe's.

There was no hesitation in Honor's refusal; no faintest shadow of hope in her manner of dismissing her cousin's suit, and henceforth, because she was unattainable, she became the one thing of value to Tom Clitheroe, and he said savagely to himself that he "would win her for his wife, or know the reason why."

It was not long before he did know the "reason why." The pure virginal heart of

Honor Gethin was no longer in her own keeping.

There had come to reside at a pretty villa in the neighbourhood of Dewhirst Farm, a widow lady with an only son.

Mrs. Lorimer had taken Maple Villa on account of the health of her son, who was an officer home from India on a two years' sick leave.

Being a lady of retiring but amiable disposition, she avoided society, and kept no company of her own apparent rank in life, but having called at Dewhirst Farm soon after her arrival in Sunnyspire, on matters relating to daily supplies of milk, eggs, &c., she had seen Honor Gethin.

Now Honor Gethin, in the blush of her beautiful girlhood, was a fair sight to see, and the old lady, who was something of an artist, and whose hand had yet cunning enough to portray what pleased her cultivated eye, had improved her acquaintance with this lovely country flower, and after a few interviews, had requested Miss Gethin to sit to her.

Honor complied, and as the sittings took place at Maple Villa, she was thrown much into the society of the invalid soldier.

Perhaps he told his adventures, and she, like Desdemona, loved him for the dangers he had passed through, perhaps he only looked and loved, but in whatever manner Captain Lorimer performed his wooing, there was no doubt of his victory.

As yet, however, the delicious secret was their own. Mrs. Lorimer, innocent, unsuspecting, artistic, thinking more of the fall of a drapery, the *pose* of an arm, than of the realities of life, was blind and deaf to the tender idyll enacted before her; Mrs. Clitheroe, in her busy farm life, saw nothing particular in Honor's visits to Maple Villa; she heard much of the picture that progressed but slowly, and very little of Captain Lorimer, therefore she entertained no suspicion.

Tom Clitheroe was supported by his own vanity in his pretensions to his cousin's hand, until the fateful moment that she definitely refused him, but having set himself to find out "the reason why," he was not long before he did so.

CHAPTER II.

IN DAWLEY WOOD.

A pleasant footpath led through Dawley Wood from the orchards round Dewhirst Farm to the neighbouring town of Ellerby; a path bordered in the early May days with pale primroses and budding violets, while on every side,

as far as the eye could reach, the ground was carpeted with blue and white—the vivid azure of blue-bells, and the tender, pinky white of the fleeting wood-anemones. Here and there on the way were rustic seats, rough wooden benches, old and moss-covered, placed there in times long forgotten, by some lord of the wood, willing to pleasure the people.

Upon one of these seats, half-way through the wood, a seat removed a little from the public pathway, hid cosily under the green oak branches, and viewing a ferny glade of the wood, sat Captain Lorimer and Honor Gethin.

It was a tender May evening. The sun had set, and the silver crescent of a young moon peeped down from a break in the oak-boughs upon the lovers.

Honor's straw hat, filled with bluebells and primroses, lay on her lap, but fastened in her bosom was a rose-bud, a perfect yellow gem, which had never before felt the woodland breezes, and which gave out a faint exotic perfume with every movement of the lovely wearer.

Captain Lorimer was speaking earnestly and urgently:

"Your arguments are quite useless, darling. What need we care if your birth be ever so humble. My mother has the soul of a true artist, she can admire and love beauty, wherever she sees it, and where can she find a fairer face?"

"Ah!" sighed Honor Gethin, "that is all very well for a picture, but for your wife——"

A footstep in the underwood behind startled them, and they both rose, Honor's hat, with its wreath of azure and gold, fell unheeded to the ground, and a quick cry broke from her lips as she saw her cousin, Tom Clitheroe, standing near them.

He was flushed and angry-looking, a fierce flame burned in his eyes, and a curse was on his lips.

"Oh! Captain Lorimer," he cried in a hoarse voice, "this is how you spend your sick leave, is it? In leading astray our village beauty?"

Captain Lorimer turned upon his accuser with a blazing eye.

"Sir," he thundered, "are you mad or——"

"Drunk, I suppose you mean," sneered Tom Clitheroe. "No, Captain Lorimer, I may have taken a friendly glass, but I am too sober to think that you mean to marry Honor Gethin,—the daughter of——"

"Of whom?" said Honor, excitement and vague fear lending a shrill ring to her usually musical voice.

Her cousin turned savagely upon her.

"I promised I would never tell, but I break that promise now. If you had been my wife, you should have gone to your grave without knowing your disgrace, but now——"

"Silence," cried Captain Lorimer, putting his arm round Honor, "this lady is my promised wife, and you say another word to terrify her at your peril."

He lifted his clenched fist as he spoke, but Honor slipped from his hold, and said firmly:

"Harry, do not prevent the truth being spoken; if my cousin knows anything to my disadvantage, let him state it. Speak, Tom."

She stood before her cousin, pale and calm, but with a feeling very like despair in her heart. Perhaps her face appealed to him, and he might, having pity upon her, have held his peace, but at the same moment, Harry Lorimer, with a fond, protesting gesture, placed his hand upon her shoulder.

Tom Clitheroe's eyes blazed. That sight quenched the rising flame of pity, and loosed his tongue.

"You shall have the truth, my proud cousin," he said savagely, "your father, whom you thought dead, is beyond the seas, working out his term of penal servitude for manslaughter. Manslaughter they called it," he sneered, "but I have heard the same offence, committed with greater cause, called murder."

Honor's cheek grew ghastly white, and she shrank instinctively from her lover.

"I will go home," she said in a spiritless dazed way.

"Do, dearest," said Captain Lorimer eagerly. "I will take you home."

"No, no," she cried hastily, "let me go alone. I am better alone. I must speak to Aunt Ellen."

And without another word, she sprang from her lover's side, and ran quickly down the blue-bell-bordered path towards Dewhirst Farm.

"Now, Mr. Tom Clitheroe," said Captain Lorimer, turning after an ominous pause to the young farmer, "what have you further to say?"

"Only this," was the reply, and an unexpected blow felled Captain Lorimer, who was weak yet, to the ground. Brute force and passion mastered the faint spark of manliness in Tom Clitheroe, and he dealt more than one savage blow to his fallen foe before he passed with hasty footsteps down the woodland way towards his home.

Perhaps he had heard footsteps, for in the next minute a man turned a corner of the path

from Ellerby, and seeing the prostrate figure of the captain, hastened at once to him.

He was a tall, powerful man, bronzed and bearded, and he sprang forward with the free step of one used to tread wider expanses of moor and pasture, and denser woods than those of peaceful England.

He knelt down by the fallen man, and raised his head. It was growing dusk in the wood, but the faint glimmering moonlight fell upon the closed eyes and pale patrician face of Harry Lorimer.

"Great God," cried the stranger; "*that face!* and is this the first sight that meets me when I come to seek my child?"

* * * *

CHAPTER III.

A CRUEL ALTERNATIVE.

There had been consternation at Dewhirst Farm. Tom Clitheroe, on returning from Dawley Wood, had possessed himself of all the money and valuables he could lay hand upon, and had departed no one knew whither.

The same evening (before the young man was missed), and while Honor Gethin heard from Mrs. Clitheroe the story of the past, a wanderer from the far ends of the earth returned to look upon the face of the child he had not seen since her babyhood, and to clasp the hand of that true sister who had sheltered her miserable orphanhood.

Robert Gordon, who had left England as a convicted felon, returned. His sentence had been remitted a year or two before for good conduct, and he had spent the intervening time in making a home for his daughter in the country in which, though he had no chance at first but to live, he now elected as the land where he would die.

A simple, primitive, little homestead in Gipps' Land awaited Robert Gordon's daughter, that daughter who bore her mother's maiden name, and had grown up in ignorance of her father's existence; but as Robert Gordon detailed his schemes for the future to his child, he knew that a great wrench must be made by Honor before she was free to follow his footsteps to that far-away home.

"Will she come?" he mused day by day, as Honor's cheek grew paler, and no tidings came from Maple Villa.

The returned convict had conveyed the senseless form of Captain Lorimer to his mother's house, and had left him to the care of his servants, stoutly refusing to see the young man's mother.

But in a day or two Mrs. Lorimer, hearing

that the man who had succoured her son was at Dewhirst Farm, walked over, and taking no refusal, had an interview with Robert Gordon.

It was a long one, and none ever knew what took place—what words were said, whether of recrimination, of pardon, or of explanation, but when the parlour door opened, Mrs. Lorimer came forth with a white face and a quick excited step, and meeting Honor on the doorstep, as she came in from the garden, she shrank away for a moment from her.

But Honor Gordon would not be put aside.

"How is—Captain Lorimer?" she faltered.

"Honor," said the widow solemnly, "you will be called upon soon to make a choice."

"A choice," cried the girl in surprise.

"Yes, a cruel alternative is before you. Weigh well your decision before you utter it."

She would not say more, but walked swiftly down the steps, and through the apple trees, from which the first glory of rose-colored bloom had already begun to wither.

"A cruel alternative," mused the girl, "What can she mean?"

She soon knew all.

The same afternoon, while Mrs. Clitheroo was urgently seeking her missing son in haunts where he would nevermore be found, Honor heard the story of her father's youth, of the sin and sorrow which had so early laid low the fair head of her young mother.

Before her marriage with Robert Gordon, Alice Gethin had been persecuted by the attentions of a man superior to her in rank, and—though she was not aware of that fact—the husband of a talented and lovely woman. She successfully resisted his overtures, and for some time after her marriage with Robert Gordon, who then held a clerkship in a London bank, she lost sight of her persecutor. But one fatal day, the young husband, having left his wife and infant child in perfect health and safety, was summoned from his business by news of the sudden illness of his wife. He found her in strong hysterics, and as she gradually recovered, he wrung from her the cause of her illness. The man she dreaded had unexpectedly entered her house, and but for the timely entrance of a neighbour, there would have been a darker stain on the story Honor heard from her father.

Robert Gordon insisted on knowing the name of the man who acted the coward's part to his wife. It was a name well known to London ears, though simple Alice was ignorant of that, and, to make assurance doubly sure, the husband and wife passed Major Lester in the

park a few days after Alice had told all.

From that day Robert Gordon dogged the footsteps of his wife's persecutor, and at length gained admittance to his presence.

The father passed lightly over this interview. He had entered into the presence of the profligate unarmed, intending to administer such punishment as an honest British fist could give, but Major Lester drew a pistol upon his antagonist. Blinded by rage, Robert Gordon snatched the weapon, and shot his enemy dead. He made no attempt to escape, he even sent the dead man's son, a child of five, who met him at the chamber-door frightened at the shot, to summon servants to the spot.

He pleaded guilty to the charge of manslaughter, and expressed no regret at the dead man's fate, though denying that he meant to kill him.

He had served three parts of his sentence when it was remitted, and then he set to work to realise the dream which had been his only consolation in captivity—to make a home to which he might bring his child. He had been informed of his wife's death; he knew that there could be no reunion with that gentle life, except beyond the stars, but his daughter might come to this new land to be a comfort to his declining years.

With this hope he had returned to England; with this hope quickened and exultant in his heart, he had taken the woodland path from Ellerby to Dewhirst Farm,—and there, in the wooded way, among the bluebells and primroses of an English spring, lay the senseless form of the son, the living likeness of the man he had slain!

It was a sorry home-coming for Robert Gordon.

When Mrs. Lorimer insisted on an interview with him, Robert Gordon told the truth. The widow of Major Lester had changed her name, in deference to the wishes of a relative who had handsomely provided for her, and she had carefully kept from her son the true story of his father's death; but there was a rising of the old bitterness in her heart when she stood face to face with her husband's destroyer.

She had heard that very morning from her son of his love for beautiful Honor Gethin, and it had been part of her purpose in visiting the farm to bring the girl to Maple Villa as Captain Lorimer's affianced wife.

Of course, Robert Gordon's story altered her purpose, but she loved her son, and knew his heart was set upon this one woman.

"Let her choose between us, Robert Gordon," said the widow passionately, "if she choose to be Harry's wife, she shall be my daughter, but she must be child of yours no longer."

"And if she choose to be my daughter," replied Robert Gordon grimly, "she will only avenge her mother's wrong upon his father's son."

"So be it," said Mrs. Lorimer. "Let Honor choose."

She had asked for a week in which to make her choice between father and lover. There were none to influence her decision; Captain Lorimer lay sick unto death (she being unaware), his mother did not leave him day nor night; Ellen Clitheroe was in London making that fruitless search which was never rewarded; and Robert Gordon, though eating his heart away with anxiety, was too proud to say one word to bias his child in that solemn choice which was to decide the fate of her whole after-life. So the battle was fought alone, victory hanging evenly between contesting feelings, but an outward influence decided at last. She sat in the quiet parlour on the evening before her week's probation expired, her father was in the room reading, the window was open to the faint May breezes, sweet with the scent of apple-bloom, when the sound of voices on the strip of greensward outside arrested her attention.

"Yes," said some person in a low tone, "he died at half-past four this afternoon."

She looked out at the open window, and recognised Mrs. Lorimer's gardener.

"Who is dead?" she gasped.

"Mr. Harry, miss, — the captain."

Her father was near her, his arm supported her in that dreadful moment. She sank upon his breast with a bitter cry.

"Take me, father, take me whither you will, I have no alternative now."

Years afterwards, when Tom Clitheroe (who was killed in a drunken squabble on the night he returned to his mother's roof) lay in his grave, when Ellen Clitheroe was an aged woman, feeling very lonely in her large quiet farm-dwelling, one came from over the sea to find a home under the roof which had sheltered her childhood.

Honor Gordon left her father's grave in a far country, and in that grave she buried also the sorrow of her youth. She brought her modest portion, and set up house with her aunt, who, dying at a good age, left her Dewhirst Farm with all her belongings.

Honor Gordon is an old woman now. She has a strong, clear head for business, and is cheerful of mien, but her life has been a lonely one. She remained true to her only love, and the most sacred spot on earth to her is the green sod which covers all that was mortal of Harry Lorrimer.

"MISSING!"

WHERE is the Atalanta? the good ship
That bore across the ocean English boys
And bearded English seamen in their prime.
Where is the Atalanta? was the cry
When "Overdue" was all we heard of her;
Where is the Atalanta? asked the land,
And "Missing" came the mournful answer back.
Where is the Atalanta? rose the wail
Of panting hearts in dread of dreadful woe.
"Where is the ship that holds our dearest hopes,
The missing ship that carried our young lives?"
Then came the answerless sad answer—"Lost!"

Another ship gone down on God's great deep,
Another venture foundered on its way;
And not a soul escaped to tell the tale
Of how the Atalanta met her fate.
Went she to doom beneath the tempest's shock,
Amid the crash of God's great thunder-bolts,
Swift-smitten with the ocean's sudden rage?
Or sank she down beneath a smiling sky,
A tropic warmth upon the waves, and songs
That echoed in her timbers, till they changed
Unto the cries, harsh, dissonant, and strained,
Of human souls a-face with sudden death?
Was she drawn down beneath the bubbling waves,
By some strange monster of the foreign deep;
Some kraken larger, stronger than his tribe,
Whose slimy arms, wide-stretching, wrapped her
round,
And crushed her sides, and slew her goodly crew,
And dragged her wreck beneath the summer seas

Or hath she, after drifting out of course,
Lighted on some fair island far away,
A "New Atlantis" with a "Stranger's House,"
Where wearied, sick, and sorrowful may rest,
Some haven like that port in southern seas,
Fabled by England's great Philosopher?
Or hath she touched the lotus-eater's land,
Where under mystic sun and foliage strange,
Her charmed crew dream on in peaceful ease,
Without a thought of country, love, or home?

Ah, no! the cry that bursts from England's heart,
The wail of widow, orphan, weeping maid,
Would break the subtlest charm of fabled isles,
And bring the Atalanta home in haste.
No! she hath sailed unto a darker shore,
With all her freight of manhood and young hope,
And to that port where English men and boys
Unknowing drifted, we in turn must go;
Now it is we, not they, are overdue,
Now it is we, not they, who missing are,
But in our faithful hearts we know that those
Who set out homeward in that fated ship,
Are lost no longer,—they have made their port,
And wheresoe'er the Atalanta lies,
They wait for us in that far, fairer world,
Whereof God sayeth there is no more sea.

HARRIETT STOCKALL.

Subscriptions to the "ATALANTA FUND" (for providing for the relatives of the lost crew) can be sent to the Editors of this Magazine. The smallest amount will be received. Acknowledgements will be printed in our next issue.

The Court and High Life.

HER Most Gracious Majesty the Queen, accompanied by Princess Beatrice, went to London on July 13th to attend a garden party given by the Prince and Princess of Wales at Marlborough House. Her Majesty, before leaving town, graciously honoured the Duchess of Westminster by a visit at Grosvenor House. On July 14th a grand Review was held by the Queen in Windsor Great Park. Her Majesty was accompanied by the Princess of Wales, Princess Christian, Princess Beatrice, and the Duchess of Connaught. Princes Albert Victor and George of Wales were of the Royal party. H.R.H. the Prince of Wales, as Colonel-in-Chief of the Household Cavalry Brigade, was at the head of the three regiments during the Review. H.R.H. the Duke of Cambridge preceded the Queen on the ground, attended by Sir Garnet Wolesley and Sir Charles Ellice. The Queen, with Princess Beatrice, and the ladies and gentlemen of the Court, left Windsor Castle for Osborne on the 21st July.

Their Royal Highnesses the Prince and Princess of Wales, with their family, have spent a portion of the month at Sandringham, returning to Marlborough House for the Royal Garden Party, and for the purpose of attending the Grand Review at Windsor.

His Majesty the King of Greece, with his suite, left London early in the month en route for Berlin and Copenhagen.

The Grand Duke Alexis, of Russia, has been on a visit to this country.

The Empress Eugenie and suite embarked at Cape Town in the "Trojan," which was expected to touch Madeira on July 21st, and to reach England about the 25th. A requiem service was performed on the spot where the unfortunate Prince fell, and the Empress remained alone all night on the scene of her son's death. Wreaths (many of which were from England) were placed on the monument to the Prince, and the Empress paid the same melancholy tribute to the graves of the Basuto troopers who fell with the Prince Imperial.

The Archduke Rudolph of Austria is paying a long visit at the Belgian Court. His marriage with Princess Stephanie will, probably, take place early next year at Vienna.

We regret to hear that Her Grace the Duchess of Westminster is in very delicate health.

Lord Lytton and his family are on their way to England.

The Dowager Marchioness of Ely has received an invitation from the Empress of Germany to visit her at Coblenz.

The marriage of Mr. T. C. Baring with Miss Schuster, eldest daughter of Mr. and Lady Isabella Schuster, took place early in July at West Tytherley, Hants. The bride wore cream satin duchesse, studded with pearls and orange-blossoms; veil of Brussels lace, fastened with diamond stars. The bridesmaids wore cream-colored barège and satin, trimmed with Marguerites, lace hats to match, and golden arrows with diamond initials. A select and fashionable company attended the ceremony, and some very handsome dresses were worn.

The marriage of Lady Elizabeth Campbell, second daughter of the Duke of Argyll, with Mr. Clough Taylor, took place at St. Mary Abbots, Kensington, on July 17.

A marriage is arranged between Sir Frederick

Milner, Bart., and Miss Adeline Denison, daughter of Mr. and the Hon. Mrs. Beckett Denison.

A marriage is to take place shortly between the Hon. St. John Broderick, M.P., eldest son of Viscount Middleton, and the Hon. Hilda Charteris, third daughter of Lord and Lady Elcho.

We have to announce the death, on the 4th ult., at Castle Ward, Co. Down, of the Hon. Harriet Margaret Maxwell, Viscountess Bangor, mother of the present Viscount. Her ladyship was in her seventy-sixth year.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

DEURY LANE.

This favorite house has reopened with a new piece called *The World*, written by Messrs. Paul Merritt, Henry Pettitt, and Augustus Harris. It is produced on a grand scale, and with a powerful company, including Messrs. Harris, Bignold, Harcourt, Harry Jackson, &c., &c., with Mesdames Helen Barry, Fanny Brough, Lambert, and Fanny Josephs.

THE HAYMARKET.

Mr. and Mrs. Bancroft have brought their successful first season to a close at this charming house, Mr. T. W. Robertson's well-known comedy *School* being on the boards until the 30th of July. The temporary management is undertaken by Mr. J. S. Clarke, who presents the public with a play of Mr. Dion Boucicault's, which has been already tried in America, where it attracted much attention and criticism among our Transatlantic neighbours.

THE LYCEUM.

This house has closed after a most brilliant run of *The Merchant of Venice* and *Iolanthe*, the principal characters in both plays being sustained by Mr. Henry Irving and Miss Ellen Terry. The season concludes on July 31st with a performance for Mr. Irving's benefit, at which Mr. Sims Reeves with his son (the promising young tenor), Mrs. Bancroft, and Mr. J. L. Toole are announced to appear. Mr. Henry Irving appears as Charles I. in the play of that name, supported by Miss Ellen Terry as Queen Henrietta Maria. A special feature of the entertainment is the recital by Mr. Henry Irving of "The Dream of Eugene Aram," and by Miss Ellen Terry of Monk Lewis's poem "The Captive."

THE COURT.

The unprecedented success of Madame Modjeska at this favorite house has rendered the closing season a remarkable one. The grace and genius of this gifted lady have won for her an unassailable position on the English stage, and we look forward eagerly to an early opportunity of chronicling another of her well-deserved successes. The entire company at the Court Theatre admirably supported the beautiful foreign artists, and the greatest praise should be given to the spirited management, which afforded English playgoers an opportunity of seeing such graces of person and acting as are combined in Madame Modjeska.

THE FOLLY.

Mr. H. J. Byron's "latest and greatest success" continues to attract crowded audiences to this pretty little house. Not to see Mr. J. L. Toole as Barnaby Rudge is to miss a great treat—a hearty, healthy, invigorating laugh. Mr. John Billington acts the part of Lord Hesketh with much taste and good breeding, and a word of praise must be said for the admirable "get-up" and unostentatious humour displayed in the small part of Tibthorpe. Miss Lilian

(Continued on page 12.)

DEVERE'S PARIS MODEL PATTERNS,

Price 3d., 4d., and 6d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine, and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM JULY 31st. TO AUG. 31st., 1880.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34 inches only.

Instructions for enlarging or decreasing the size are enclosed gratis with each pattern.

All our patterns are posted at once on receipt of order, but there may occasionally be delay of one post, caused by the Government regulations for examining Book Packets. In case of undue delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

Ladies who prefer to have their patterns posted in envelopes, can have this done by enclosing a large envelope, stamped and addressed, with each order. The average postage will be 1d. each pattern.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the six-penny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

DRESSES AND COSTUMES.

- 36.—Princesse Dress with slight train.
- 52.—Polonaise Princesse, with draped tablier.
- 65.—The Rosalinda Princesse Tunique.
- 105.—The Lillian Costume, Cuirasse & double panier.
- 109.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady, Corsage & bouffant.
- 124.—The Agatha Costume, tunique and bouffant.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 134.—Trouville Costume, corsage, tablier, & bouffant.
- 140.—The Victoria Mantelet.
- 140A.—The New Shoulder Cape, two styles.
- 141.—The Croizette Pelerine Fichu.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belt and without plets in the body.
- 170.—The Clarissa Morning Costume. Basquine a Gilet with waistbelt, and upper skirt.
- 171.—Home Toilette, Corsage, skirt, and train.
- 174.—The Baden Costume. Corsage, long plastron, drapery, side plets and back bouffant.
- 175.—The Alice Visite.
- 178.—Galway Dinner Dress. Corsage, skirt, & train.
- 180.—Talbot Costume. Corsage upper & under skirts.
- 182.—The Adela Casaque.
- 182A.—Corsage a basques, and tunique.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 194.—The Petre Costume. Corsage a gilet, Tunique and bouffant.
- 195.—The Winchelsea Promenade Toilette. Pointed corsage, panier, and tunique.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 200.—The Millicent Dinner Dress. Open corsage draped at sides, and draped tunique.
- 217.—The Leicester Costume.
- 220.—The Kathleen Robe and Tunique.
- 222.—The Alexandra Costume. Corsage, Upper and under-skirts.
- 223.—The Luchesi Costume. Corsage a gilet, and upper skirt.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.

JANUARY, 1880.

No. 240.—The Connaught Costume. Basquine, Skirt and bouffant.

JANUARY, continued.

- 241.—The Elizabeth Visite Mantle.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and pouf.
- 245.—Reception Costume. Pointed Corsage, draperies, and bouffant.
- 246.—The Biarritz Sortie du bal; very elegant and novel.
- 248.—Dinner or Theatre Dress. Corsage Princesse with draperies, draped tunique and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 252.—The Muriel Gilet.
- 254.—The Maud Gilet.

FEBRUARY, 1880.

- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 259.—The Gertrude Costume. Folded Tunique and double bouffant.
- 261.—The Heloise Visite.
- 262.—The Kautzau Costume. Corsage a revers, double tunique a revers and bouffant.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Leintrim Afternoon Tea Gown, complete.
- 268.—The Brenda Promenade Costume. Corsage-Redingote and draped tunique.
- 272.—The new Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 272A.—Under skirt for the above.

MARCH, 1880.

- 274.—The Alice Promenade Costume, Jacket, upper skirt, and bouffant.
- 275.—The Karolyi Visite.
- 276.—The Myrtle Promenade Costume. Corsage Redingote, draped tablier, and bouffant.
- 277.—Brides' Travelling Costume. Corsage, Redingote, tunique, and bouffant.
- 278.—Brides' Dress. Corsage, panier, tunique, and train.
- 279.—Brides-Maid's Costume: complete except the underskirt.
- 280.—The Gainsborough Costume. Corsage chasereuse, and tunique.
- 281.—The Harebell Costume. Corsage, Skirts complete.
- 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.

APRIL, 1880.

- 294.—The Cadogan Promenade Costume. Corsage, double draperies, and bouffant.
- 295.—The Geraldine Pailetot.
- 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 297.—The Maynard Visiting Costume. Corsage a gilet, and draped upper skirt.
- 298.—The Greville Costume. Double-breasted jacket and upper skirt.
- 299.—Visiting Costume. Single-breasted jacket, tunique, and train.
- 300.—The Heliotrope Carriage Costume, Corsage a gilet and upper skirt.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 302.—The Rosslyn Costume. Corsage Redingote, and upper skirt.
- 303.—The Baretta Ball Dress. Pointed corsage and tunique.
- 304.—Theo Evening Costume. Corsage, draperies, and tunique.
- 305.—The Bartet Dinner Costume. Pointed corsage, paniers, and bouffant.

MAY, 1880.

- 319.—The Clothilde Polonaise Princesse.
- 321.—The Munster Costume. Short draped polonaise.
- 322.—The Zetland Costume. Draped Princesse body and upper skirt.
- 323.—The Augustenberg Reception Toilette.
- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corsage, draperies, bouffant, and underskirt.
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.

MAY (continued).

- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 272A.—Underskirt for the above.
- 333.—Gilet for the Theatre.

JUNE, 1880.

- 339.—The Rochefoucauld Garden Party Toilette. Corsage, Draperies and under skirt.
- 340.—The De Gueydon Promenade Costume. Corsage a gilet and draped tunique.
- 341.—The Simplicite Polonaise Princesse.
- 342.—The de Richemont Flower Show Costume. Gilet, tunique, and tablier.
- 343.—The Barbaniane Promenade Costume. Gilet, corsage, and revers and upper skirt.
- 344.—The Paulet Dinner Dress. Corsage and tunique.
- 345.—The Valdora Evening Costume. Pointed corsage, with square opening, paniers, and bouffant.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Plastron.
- 348.—Grandma's Reception Toilette. Corsage, paniers, and train.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.

JULY, 1880.

- 359.—The D'Antas Promenade Costume. Corsage, tunique, and bouffant.
- 360.—Garden Party Toilette. Corsage, Upper and under skirts, with train.
- 361.—The Audrey Costume. Corsage, tunique, and bouffant.
- 362.—The Dulcie Polonaise Princesse.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corsage redingote, and upper skirts.
- 365.—The de Hylandt Costume. Basquine and upper skirt.
- 366.—The Biancourt Polonaise.
- 366A.—The Biancourt Mantilla.
- 367.—The Antrim Costume. Corsage a gilet and tunique.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Casandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 371.—The Mirepoix Costume. Corsage and tunique.
- 372.—The Baronne Costume. Coat bodice, and tunique.
- 373.—The Luynes Costume. Pointed corsage, tabliers, and bouffant.

PATTERNS FOR AUGUST, 1880.

Plate 1.

- 375.—The Torquay Seaside Costume. Blouse-Polonaise.
- 376.—The Brighton Toilette. Tunique, bouffant, and skirt. (The Corsage is given with this Number.)
- 377.—Little Ronée's Costume, for a Child of 5 years old. (Given full-sized with this Magazine.)
- 378.—The Eglantine Costume, for a Girl of 6 or 7.

Plate 2.

- 379.—The Gladys Demi-saison Pailetot. Single-breasted, with coat collar.
- 380.—The Churchill Carriage Costume. Princesse tunique.
- 381.—The Amethyst Costume. Tunique princesse and upper skirt.

Plate 3.

- 382.—The St. Germain Tea Gown. Open Princesse tunique.
- 383.—Primrose Ball Toilette. Pointed Corsage, draperies, tablier, and train.
- 384.—Carrington Dinner Toilette. Tunique and revers.

Plate 4.

- 385.—The Darcia Promenade Costume. Corsage, double tablier, and bouffant.
- 386.—Harewood Black Silk Costume. Corsage, upper skirt, and bouffant.
- 387.—The Baden Travelling Costume. Corsage, tunique, and bouffant.

Plate 5.

- 388.—Agnes Morning Dress. Corsage a gilet and skirt.
- 389.—Bathing Costume for a Girl of 14 or 15.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 391.—The Knollys Promenade Costume. Corsage, double tablier, and bouffant.
- 392.—The Loudoun Visite Mantle. Draped at back, with square ends in front.

(Continued on the next page.)

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE

UNDERSKIRTS.

Suited for the Ladies' Costumes on preceding page.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

PELISSES, MANTLES, &c., FOR SPRING AND SUMMER, 1890.

- 306.—The Cavendish Redingote: Single-breasted.
- 307.—The Herries Visite Mantelet.
- 308.—The Lambert Jacket.
- 309.—The Vienna Redingote: Double-breasted.
- 310.—The Victoria Visite Mantelet.
- 311.—The Marlborough Visite Mantelet.
- 312.—The Narcissa Mantelet.
- 313.—The Eastbourne Scarf Mantelet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 315.—The Beatrice Visite.
- 316.—The Bute Casaque.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- 320.—New Spring Mantle.
- 323.—The Cecil Visite Mantelet.
- 334.—The Cheyenne Mantilla.
- 335.—The Langtry Jacket, with new shape of Langtry Hood.
- 374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.

MANTLES, PALETOTS, PELISSES, &c.

USEFUL STANDARD STYLES.

- 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- 61.—Demi-Saison Paletot.
- 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
- 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- 75.—Alexandra Mantle.
- 81.—Double-breasted outdoor Jacket for cloth.
- 201.—The Madeline Casaque, fur trimmed.
- 202.—The Pauline Casaque, for velvet and lace.
- 203.—The Alathia Paletot, single-breasted, for cloth.
- 204.—The Marion Paletot, double-breasted with shawl collar.
- 205.—The Patricia Visite, cloth and fringe.
- 207.—The Barbara Visite, double-breasted.
- 209.—The Adeline Pelisse, long skirt & wide sleeves.
- 210.—The Phillippa Manteau Visite.
- 211.—Close-fitting, double-breasted Ulster, without belt.
- 211A.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round hood.
- 239A.—Circular Cloak, or Rotonde, with pointed hood.
- 255.—The Otoline Waterproof, new single-breasted style.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.

HOODS.

- 212A.—Pointed Hood for Ulster or Mantle. 3d.
 - 212B.—Round Hood for do. do. 3d.
 - 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
 - 335A.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
- N. B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
- 335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

MOURNING COSTUMES.

- 123.—Deep Mourning Costume, for a parent.
- 137.—Mourning Costume, pointed corsage & tunique.
- 167.—Mourning Visite Mantle.
- 168.—Mourning Paletot, double-breasted.
- 184.—Widow's Mourning Dress. Corsage and open tunique.
- 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
- 253.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
- 270.—Mourning Costume. Corsage-Redingote and skirt.
- 289.—Mourning Costume. Corsage and Tunique.
- 332.—Deep Mourning Costume.
- 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- 351.—Half-mourning Pelerine Mantle, with pointed ends.
- 352.—Half mourning Costume. Corsage a gilet and draped upper skirt.

. For Underskirts, see above.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

- 24.—Ball Dress for a Child 7 or 8 years old.
- 38.—Princesse Polonaise for a young lady of 13. 6d.
- 53.—Costume for a Little Boy of 4.
- 64.—Robe Princesse for a girl of 9 years old.
- 77.—Little Minna's Costume, for a child of 7 years.
- 77.—Corsage a basques and Upper Skirt for a young lady about 14 years. 6d.
- 78.—Paletot for a girl of 14. 6d.
- 83.—Promenade Dress for a child of 8.
- 114.—Gilet Costume for a Girl of 6.
- 129.—Summer Costume for a child of 5.
- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- 142B.—The same Pinafore, for a girl of 11 to 12.
- 143.—Plented dress for a little girl of 7 or 8.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- 145.—Corsage, panier, and skirt for a girl of 10.
- 146.—Dress with low neck for a little girl of 5 or 6.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 148.—Paletot or out door Jacket for a little girl 6.
- 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 6d.
- 150.—Man of War suit for a boy 9 or 10 years. 6d.
- 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- 151A.—Boy's Sailor's suit, age 10 to 11. 6d.
- 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesse and kilted founce.
- 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and founce.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- 176.—Polonaise and skirt for a child of 5 years old.
- 189.—Princesse Dress for a child of 4.
- 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- 214A.—Ditto ditto for a girl of 14. 6d.
- 224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
- 227.—Ball Dress for a Little Girl of 4 or 5.
- 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- 229B.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- 290.—Confirmation Dress, for a young lady about 15 or 16. 6d.
- 328A.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.
- 328B.—Ditto ditto for a Girl of 10. 3d.
- 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- 335B.—The Alpine Hood. 3d.
- 336.—Princesse Dress for a Girl of 15. 6d.
- 337.—Princesse Dress for a Girl of 12. 3d.
- 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and founce.
- 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
- 353.—Sun Hat for a Girl of 10 or 12. 3d.
- 354.—The Bébé Sun Bonnet for a Girl of 4.
- 355.—The Ninette Sun Bonnet for a Girl of 5 years old. 3d.
- 356.—Pinafore for a Child of 5 years old. 3d.

JUVENILE COSTUMES FOR SPRING AND SUMMER, 1890.

(For illustrations see our March number.)

- 283.—The Dora Costume, for a girl of 10 years old.
- 284.—The "Mary" Costume, for a little girl of 6.
- 285.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
- 286.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- 287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- 288.—The Clarice Dress, for a little girl 6 years old.

STANDARD BODY PATTERNS WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.) CHILDREN and GIRLS' sizes 3d. each, post free.

Chest Measure 19, age 2; chest 20½, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28½, age 12 to 13; chest 30, age 14 to 15.

Or may be had cut in brown paper, price 6d. each; the complete set, price 2s. 6d., post free.

LADIES' SIZES, 4d. each, post free.

Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

Or may be had cut in brown paper, 6d. each; the complete set, price 3s., post free.

NEW FRENCH UNDERLINEN.

UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

- No. 1A, Dressing Gown. 6d. No. 2A, Dressing Jacket. 4d. No. 3A, Full Train Petticoat. 6d.
- No. 4A, Petticoat Body. 4d. No. 5A, Night Dress. 6d.
- No. 6A, Petticoat, walking length. 6d.
- No. 6B, Princesse Petticoat, body & skirt in one. 6d.
- No. 7A, Chemise. 4d. No. 8A, Full Drawers. 4d.
- No. 8B, Chemise and Drawers combination. 6d.
- No. 9A, Flannel Vest. 9d. Lady's Bathing Dress. 6d.

Price 4d. and 6d. each post free.

N. B. The above set of 12 patterns (post free) for 3s. 6d.

273.—New Petticoat, walking length.

273A.—Train to add to Petticoat No. 273, for evening wear.

187.—Parisian Dressing Gown, Princesse style. 6d.

291.—Princesse Chemise. 6d.

293.—Ladies' Cooking Apron. 3d.

358.—Peignoir or Dressing Jacket, with wide or bell-shaped sleeves.

UNDERLINEN FOR GIRLS.

All cut for Chest measures of 27 inches. Age 12.

- No. 10A, Dressing Gown. No. 11A, Dressing Jacket. No. 12A, Petticoat. No. 13A, Petticoat Princesse shape. No. 14A, Petticoat Body.
- No. 15A, Drawers. No. 15B, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel Petticoat. No. 18A, Bathing Costume.
- No. 19A, Chemise. No. 20A, Night Dress.

Price 4d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21A, Dress. No. 22A, Frock. No. 23A, Frock.
- No. 24A, Chemise Drawers. No. 25A, Chemisette.
- No. 26A, Body Drawers. No. 27A, Full Blouse.
- No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers.

Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princesse Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib. 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoe. 43A, Baby's Drawers or Couvre-linge.

Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

318.—Pinafore for a child of 1 to 2 years old. 3d.

UNDER GARMENTS FOR GENTLEMEN, AND BOYS.

- 234.—Gentleman's Smoking Cap. Round shape. 3d.
- 234A.—Gentleman's Smoking Cap. Turban shape. 3d.
- 235.—Gentleman's Flannel Vest. Chest 37 inches.
- 236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches.
- 236A.—Flannel Shirt for a Boy 13 Chest 32 inches. 6d.
- 236B.—Ditto ditto for a Boy of 6, Chest measure 26. 3d.
- 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
- 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
- 282.—Gentleman's Dressing Gown: Chest measure, 37 inches.
- 608.—Dressing Gown for a boy of 13.

. This list is added to every month; for particulars of which see succeeding numbers of the Magazine.
. Patterns are withdrawn from this list as soon as they go out of fashion.

. These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & CO., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

A PRETTY PRESENT FOR CHILDREN.

ROSIE'S RABBIT,

AND

MOTHER'S DARLING.

A pair of charming chromo-lithographs, exquisitely colored, size of subject 9½ by 7 inches, suitable for framing for the nursery, or for use in scrap books. Lovely children's faces. Quite a bargain. The pair sent on a roller, post free, for 1s. 3d.

Order by letter, enclosing stamps, to Louis Devere & Co., 1, Kelso Place, Kensington, W.

Cavalier acts gracefully the part of the soap-mERCHANT's heiress, and Miss Roland Phillips—a most graceful young actress—creates a very favorable impression as Kate Vennimore. Miss Emily Thorne renders good service as Lady Boobleton. Nor must we pass the ladies of the piece without a word of approbation for their elegant dresses, which are rich in material, artistic in make, and worn with a "native grace" not always seen in company with rich attire, even on the stage.

THE GLOBE.

The Danites, removed to this house from Sadler's Wells, are meeting with great success. Mr. and Mrs. McKee Rankin sustain the principal characters, and are admirably supported by a talented company. No one should miss this opportunity of seeing Mr. Joaquin Miller's wonderful and characteristic play.

The new farcical comedy, entitled *The Guv'nor*, has turned the tide of ill-luck at the VAUDEVILLE, and a steady stream of success seems to be flowing thitherward. *The Pirates of Penzance* continue their performances to delighted audience at the OPERA COMIQUE. The French season having come to an end at the GAIETY, Mr. Raymond, an American actor of some repute in his own land, is now appearing in a play written by the well-known humorist "Mark Twain," called *The Gilded Age*. *Forget-me-Not* has closed for the present its long-continued triumph at the PRINCE OF WALES'S; but *Madame Favart* at the STRAND, and *Cloches de Corneville* at the OLYMPIC seem to retain all their old power to charm.

Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

URGENT ORDERS BY TELEGRAM.

All patterns ordered by Telegram shall be dispatched by the next post. Of course, we shall expect to receive stamps for the amount on the following morning. By this plan, if a Lady selects a dress in the afternoon, the pattern can be obtained by the next morning's post. These patterns are sent by letter post to prevent delay, so an extra stamp should always be enclosed.

EDITORS' POSTAL ADDRESS.

Ladies are respectfully requested to observe that all letters ordering patterns, &c., should be addressed to the Editors' Offices, 1, Kelso Place, Kensington, London, W., not to the Publishers, at Stationers' Hall Court, as the latter course occasions great delay in the execution of their orders.

PREPAID SUBSCRIPTIONS.

At the request of a large number of their Subscribers, the Editors have now made arrangements for forwarding this Magazine by post, on the following prepaid terms:—

Post free to any address in Great Britain, and other Countries in the Postal Union: FOR ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 10d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.
All Subscriptions must be sent to L. DEVERE & Co., 1, Kelso Place, Kensington, London, W.

LADIES' MANTLES AND JACKETS

FOR SUMMER, 1880.

We will send post-free, for Three stamps, the Steel Plate Engraving of Mantles and Jackets that appeared in April last, with reverse views and description.

JUVENILE PLATE. FOR SPRING AND SUMMER, 1880.

We will send, post free for 3 stamps, the Steel Plate Engraving of Children's Costumes which appeared in March last, with reverse views and description.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the March Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. each, post free.

PATTERNS WITH ILLUSTRATIONS.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the six-penny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

C. G. writes:—

"I must tell you what success I have had in making up the pattern of 327, the Ermytrude Toilette, in May Number. I have used one or two of your simple patterns before, but had not tried anything so elaborate. I had a length of beautiful black silk, and having got 327 from you pinned, with a flat pattern of same to cut out by, I set about my dress. I can assure you, Mr. Editor, I feel very proud of the result, for by keeping faithfully to the pattern, and with the book always open on the table, so that I could refer to the plate, I have reproduced for myself the exact style of the elegant Ermytrude Toilette. I found the quantities of material given in the 'Descriptions' very useful, as I live in a country village, and was glad to get all I required for my dress at one 'shopping.' I have since purchased your July Number, and like it very much. I think the four extra dresses on Plate 5 are a great improvement, giving a very wide choice. My godmother, who was much pleased with my black silk, has just given me about twenty yards of beautiful foulard silk, of a pattern very like 363, and I shall try to make it up in the same way. Please send me 363 pinned and flat. I should like you to print this letter, if you think fit to do so, that other Ladies may be encouraged by my success in making up their own dresses."

M. E. B. writes:—

"We have been subscribers to your Magazine for a great many years, and have never seen any other to equal it for style and elegance, although we have tried nearly all that are published."

MRS. M. A. HARRIS writes:—

"I was very much pleased and satisfied with the Dolman pattern which you sent me: in fact, I never use any other patterns than yours, for I am so very pleased with the way they fit."

AN OLD MAID writes:—

"Mr. Editor,—I am a believer in the old saying, that 'Heaven helps those who help themselves,' and I am not a believer in the good of indiscriminate charity. I was made acquainted with your Magazine by seeing an old number on the table of my dressmaker, a poor village woman who is lame, and who, I regret to say, has a worthless husband and a large family. She deplored her inability to take in your book regularly, and told me of how great use it would be to her, as also the patterns, of which she had heard. This was about four months ago, I at once ordered my bookseller to supply her with the Magazine, and I make her each month choose three useful patterns, for which I send to you. This costs me very little, but it is of the greatest service to my poor lame friend, who is thus enabled to display the newest fashions to her customers, who are now increasing, I am glad to say. She can make up for them the most elaborate costumes by means of your patterns, while there is always something to be seen in your pages which is quiet enough (without being dowdy) even for 'AN OLD MAID.' Perhaps other Ladies reading my letter may like to do likewise."

M. A. B. writes:—

"Your Magazine is really more than ever worth its value. I always thought it the best Fashion Book to be got. Thank you very much for the great improvements made this last year."

MRS. A. RAMSDEN writes:—

"I like your patterns extremely, and always find them to fit and very exact."

MISS DEANE writes:—

"I have taken your Magazine for many years, and am much pleased with the patterns."

MISS VONDY writes:—

"The Ulster Pattern I got from you fitted so well, that I had not to alter it in the slightest; but, indeed, all your patterns answer perfectly."

S. F. (Macduff) writes:—

"Since I first got your 'MAGAZINE OF FASHION,' I have taken no other. The patterns are so correct, and fit almost everybody, and when we may have them pinned together for so low a charge, we need never be at a loss. Thank you for enlarging your Magazine very much, it is invaluable to dressmakers. I wish you all success."

We are pleased to find that our efforts to please are so much appreciated by our kind friends. We are especially pleased with the letter from "AN OLD MAID," whose kind-heartedness deserves our most sincere admiration. We receive many letters from village dressmakers, testifying to the excellence and utility of our Magazine and Patterns. We beg respectfully to suggest to our correspondent "AN OLD MAID," that if she could assist her humble friend to procure one of our Model Busts, it would be of the greatest service to her, and would save her many weary hours of labour.—ED.

MADELINE.—We will convey your complimentary remarks to the authoress of "Poems and Sonnets." The volume, price 5s., can be obtained from Messrs. Simpkin, Marshall and Co., 4, Stationers' Hall Court, Ludgate Hill, E. C., or it may be ordered from any Bookseller or Newsagent. It is universally and deservedly admired.

MRS. B. (Algiers).—We regret that our rules do not allow us to supply patterns of material, or to state prices, &c., otherwise we should have been glad to oblige you.

NOBA.—The best way to keep a deep kilted skirt in place, is to tack two or three bands of broad silk elastic, at even distances apart, on the inner side. This confines each kilt in place, yet by stretching allows the wearer free movement in walking, sitting, &c., &c.

MISS LIZZIE WATSON (Bigrigg).—The pattern forwarded to you on July 9th has been returned through the Post Office owing to insufficient address.

Acknowledged with thanks, letters from Mrs. Johnson (Northallerton), C. M., A. G. (Newcastle), R. C. J., C. D., An Old Friend, &c., &c.

1 vol. cloth. fcap. 8vo., 5s.

POEMS AND SONNETS.

BY HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

"Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

"Pretty and sweet, tender and plaintive."—*Illustrated London News*.

"Shows careful workmanship and poetic feeling."—*Court Circular*.

"A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.

"We can honestly say that we have not enjoyed any collection of poems so much since first we made acquaintance with Adelaide Proctor, whom, while thoroughly original, our authoress often resembles."—*Kensington News*.

"There are everywhere evidences of a strong natural feeling, and a healthy elevating tone pervades the volume."—*West London Observer*.

"Miss Stockall is not only a landscape but a figure painter; indeed, her chief power is displayed in depicting the human subject. There is scarcely a phase or an incident of life into which her penetrating sympathetic song does not carry her, or from which she is not able to draw wise reflection or sweet consolation."—*Birmingham Daily Gazette*.

"Full of thought and tender feeling: thought that elevates, and feeling that is not tinged with drowsiness or melancholy."—*Malvern News*.

LONDON:—

Simpkin, Marshall & Co., 4, Stationers' Hall Court, and all Booksellers and Newsagents.



393

394

395

September 1880

The World of Fashion.



396

397

398

September 1880

Plate 2

The World of Fashion.



399

400

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402

403

404

September 1880

Vol. 3

The World of Fashion.



405
September 1880

406
The World of Fashion.

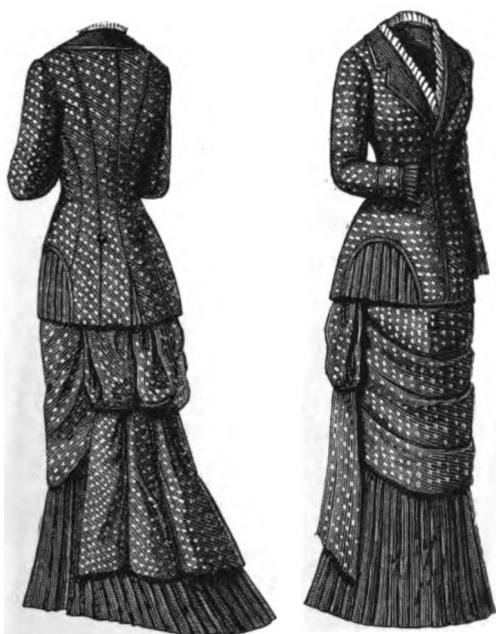
407
Plate 4



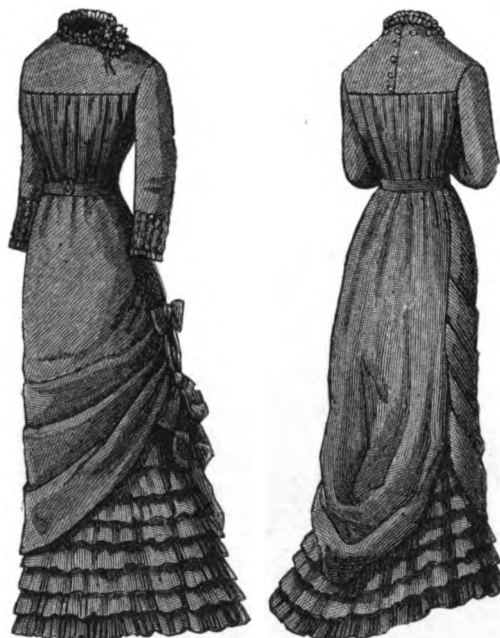
No. 408.—Front and Back.



No. 409.—Back and Front.



No. 410.—Back and Front.



No. 411.—Front and Back.

Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post free.

REVERSE VIEWS OF OUR PLATES 1 TO 4.

PLATE 1.



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PLATE 2.



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PLATE 3.



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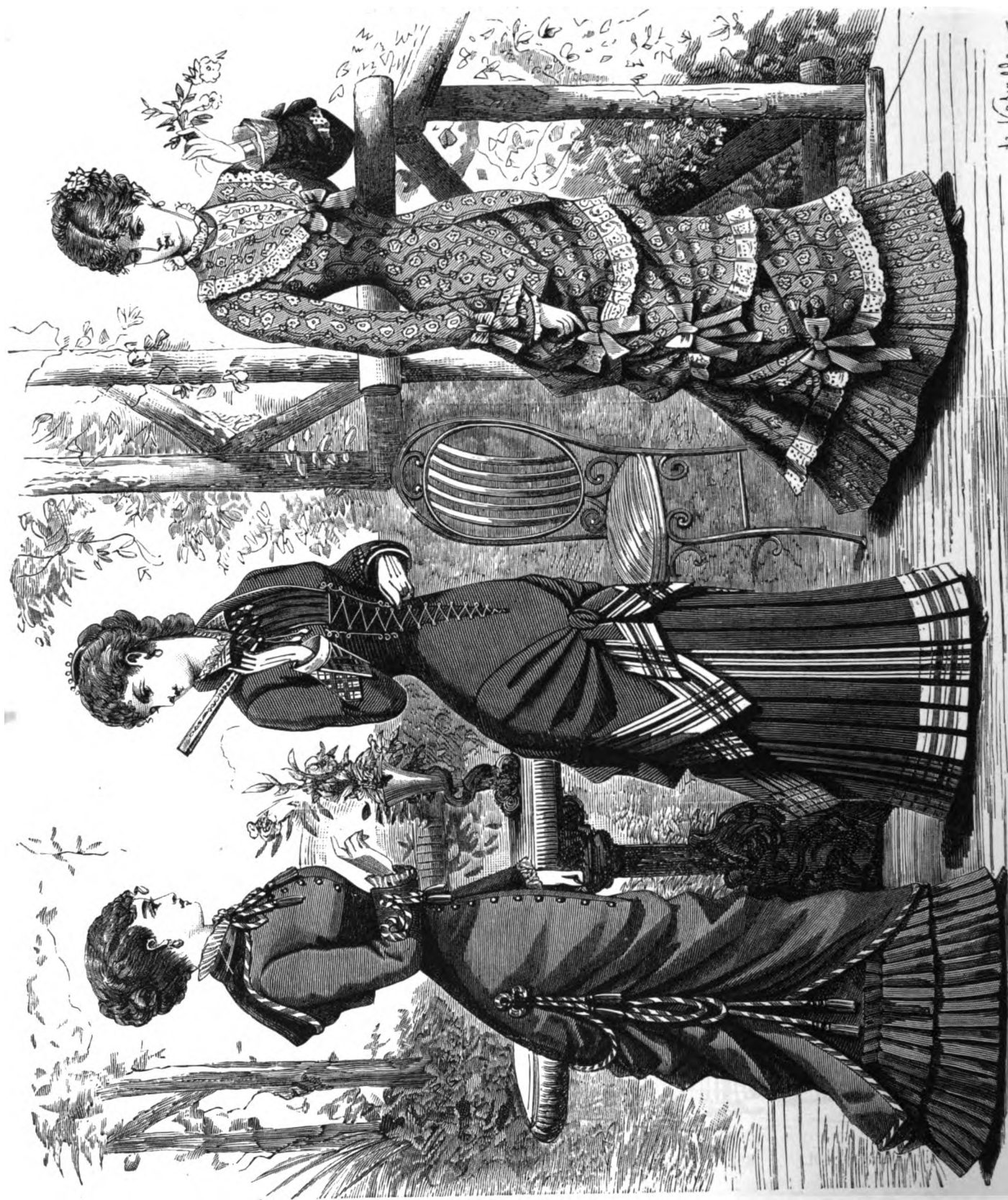
PLATE 4.



405.

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407.



LE MONDE ÉLÉGANT

OR

THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 681.

SEPTEMBER, 1880.

Vol. 57.

Observations

ON LONDON AND PARISIAN FASHIONS.

During a recent tour we have made through the United Kingdom, we observed in some of the large towns a lack of proper attention to Fashion : in some of the best houses we have seen styles, that are four or five years old, exhibited as the "Latest Parisian Fashions." This is a great injury to these houses, and to the trade, as well as to the public; it stops all progress, and when Ladies go from the Provinces either to London or Paris, they are disappointed at finding their dresses quite out of fashion. In many towns, on the contrary, especially in those where our Magazine has the largest circulation, we observed Ladies wearing exactly the same costumes as if they had been residing in Paris; this is, no doubt, caused by our having issued the real Paris Model Patterns of all the costumes that appear in our Magazine, and this has at last done away with the old reproach that, "The English are always several years behind the Fashions of the day."

We have named in our former numbers the styles that were gone out of favor, and we have now to add to their number: the sleeveless Jackets, and Jackets with sleeves of a different color to the dress, are quite out of Fashion; another discarded style is that which places a piece of a different color down the middle of back, ending in a point at the waist. We will here call attention to an eccentricity (the French call it an absurdity) which is indulged in just now by a few English Ladies. These Ladies dress themselves up in costumes they see in paintings a hundred years old or more. The French caricaturists have caught hold of this, and place these costumes in the pages of their comic papers, and label them "The Latest English Costumes." We think, however, that English good sense will soon cause these extraordinary styles of costume to be abandoned, even by the very few who have followed them.

In this Month's Number, we have selected a variety of the best and most useful costumes, all specially suited to English Ladies at the present season; and in our next Number we shall give costumes suited to the coming Autumn and Winter.

We are happy to state that the immense increase in our circulation during the last two months, has enabled us to add another important feature to our Journal. Our seventh plate contains a very beautiful engraving of three Costumes for early Autumn, designed expressly for us by the Grands Magazins Saint Joseph, of the Rue Montmartre, Paris. For the accommodation of those of our Subscribers who may be visiting Paris, we have added to our description of plate 7, the very moderate prices at which these favorite Paris *Costumiers* have arranged to supply these stylish dresses.

OUR PARIS LETTER.

Faubourg St., Germain, Paris.
August 25th, 1880.

Ma Chère Amie,

I am very sorry to hear that in England you have had very unfavorable weather for the wearing of summer dresses: in France it has been everything that could be desired for their display.

I have seen more dresses copied from your Magazine than I have ever seen before; your Magazine seems more popular than ever. Your giving patterns of all your costumes at so small a price, seems to have supplied a want which has long been felt, and, as I told you before, the high prices the other magazines demand for their patterns, coupled with their great imperfections, rendered it impossible for you to delay any longer giving patterns that could be relied on, at the lowest possible price.

To assist your fair readers in making their dresses with elegance and style, I will now give them a few hints. The figures of English Ladies are a little different to the French, that is well known, but I do not see why English dresses should not be made to fit as well as French ones; the whole secret lies in this—English Ladies do not, in the first instance, give enough thought to their underlinen, to their stays, &c. We know, as a rule, that the waist of an English lady is longer than the French one, and that the hips are smaller; these two things can easily be modified. First, instead of having all your petticoats mounted on a round flat belt, and the fulness all thrown at back, have the fulness graduating from the sides to the back; there lies all the mystery, by so doing you slightly increase the hips, you make a resting-place for all the petticoats and for the dress,

and you decrease the length of body, or waist. Now, this being well understood, we pass to another important question, the looping-up of skirts.

I shall try to give you a most practical and certain way of looping-up. Suppose that you have the dress (or polonaise) on, and not looped up at all; you first set yourself before the glass, then let your arms fall on each side of you; just where your fingers can reach place a pin, then have an elastic sewn on to the places of those two pins, and draw the dress back with it till it feels tight enough and quite comfortable (too much tightening spoils the effect of the dress quite as much as not enough); this done, you must proceed as follows: If you have a bust (and every lady ought to have one), put your dress on it; if not, lay it on the table, then taking the middle of back (and according to the degree of looping-up you wish to have) you place pins down at equal distances, say about 16 inches for ordinary *pouffs*; then you halve your material from the elastic to the middle of back, and then again at equal distances you place pins. If you wish the *pouffs* to be continued, you place the pins on a line (slightly curving) with the pins of the back; if the contrary effect is wanted, you place them just between the others.

Now for *pouffs*,—you run a tape along from one pin to the other, and form a runner in which you run a small tape that you draw in at will: if two *pouffs* are wanted, you put another tape runner. Then you have a tape at the waist; if you have allowed 16 inches for your *pouff*, cut your tape 10 or 12 inches long, and fasten it on the first pin of the middle of back, and the same for the second *pouff*, etc. If the front of polonaise requires looping up, all the folds ought to begin under the elastic, and to keep it well back, tapes are sewn on the ends of the side seams, and join together under the back draperies.

These instructions will be found very easy to put into practice, and will, I hope, help your fair subscribers to make their dresses look elegant and stylish.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

THE CHETWYND CORSAGE A GILET. (407).

Our first full-sized pattern is the Corset a Gilet belonging to the Chetwynd Costume, and represented on the third figure of our Fourth Plate. As will be seen by the engraving, the fronts button up to the neck, and have a narrow upright collar. This pattern is for a Lady of good figure, and consists of back, sidepiece, front, *gilet*, and sleeve. The back and sidepiece call for no special remark. The *gilet* has a line of pricking all along it, a little distance from one edge, and ending in a notch at the bottom: the edge of front is to be sewn to this pricked line, the notch in the front edge being placed at the notch (as above-named) which is at the bottom of the *gilet*. On the front the breast pleats are marked by pricked lines, and a short pricked line across shows the top of the pocket; an extra seam is placed under the arm, and this is also marked by a pricked line. This extra seam may be omitted if it is desired to use the pattern for a little larger size, say 35½ inches chest instead of 34½.

BODY AND SLEEVE FOR A BABY'S FROCK.

Our second pattern, given at the request of a large number of our Subscribers, is the body part of a Frock for a Baby about six months old. A skirt of any degree of fulness and length required will have

to be gathered in at the waist. We do not give the pattern of this skirt, as the sides and back are only a plain piece of stuff, the size being arranged according to the length and fulness required. The front breadth, or tablier, should be gored at top so as to sit plain at waist. The middle of front and of tablier should be cut on a doubled edge of material, so as to have no seam: they may be embroidered, or plain.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casaque, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

*. The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 6.

PLATE THE FIRST.

Fig. 1.—(393).—The Gleichen Promenade Costume for the country, made of Holland, trimmed with pink brocade, both being washing materials. The *Cuirasse* body is trimmed all round by a band of brocade, with a *gilet* in front. The overskirt is opened in front on a tablier of small *plissés*: just midway it forms a loop, wide and well draped. The back is caught up in the middle, and elegantly looped up. The whole of the upper skirt is trimmed all round by a band of *broché*. N.B.—The cuffs of this dress may be of the pink brocade if preferred. 7 yds. Holland; 2½ yds. brocade; 2 yds. ribbon; 12 buttons.

Fig. 2.—(394).—The Carnarvon Jacket of black cachemire. This favorite style is of a very simple make; it is tight-fitting all round, and only trimmed with stitching and buttons. It will take 3 yds. cachemire; 24 buttons. The dress (343) is of blue cachemire; the tablier is laid in deep folds, and is fastened to the dress by bows, and is well looped up twice behind. Will take 10 yds. cachemire; 4 yds. ribbon.

Fig. 3.—(395).—The Coburg Promenade Costume of satinette and spotted material (both washing). The jacket is made quite round. A hood, lined with the spotted material, can be added to it, still keeping the *revers* as front trimming. The overskirt is gathered down the middle, is slightly curved on each side, and well draped behind. The underskirt shows a long and full *plissé*, edged by a broad band of spotted material of the same width as those on the overskirt and jacket. 7 yds. satinette; 3 yds. spotted material; 12 buttons.

PLATE THE SECOND.

Fig. 1.—(396).—The Feodore Dinner Dress of blue silk trimmed with embroidery. The *Cuirasse* body can be fastened either in front or behind; in fact, all our *cuirasse* bodies can be closed behind if desired, the only difference

in the pattern is that you must allow an extra turning-in in the middle of back, and none in the front. The dress is *plissé* down the front, edged by a band of embroidery; the next breadth is slightly draped on each side and under the *pouff* behind; the back falls on deep pleats. The bows and ends are also embroidered. The quantity required will be 12 yds. silk; 11 yds. embroidery; if buttoned in front 8 buttons, if behind 18, as the buttons when at back have to be much closer together.

Fig. 2.—(397).—The Solvyns Carriage Toilette of ruby brocade, ruby silk, and pink silk or *surah*. The brocade jacket, which is very elegant by itself, is trimmed only by olive-shaped buttons, with cord and tassels. The front of skirt, or *tablier*, is laid in nine deep pleats, which are fastened under the plain ruby silk side breadth, and trimmed with cord and tassels; the same trimming is placed on both sides, and carried to the back in the looping up of the skirt, the bottom of which is trimmed with *bouillonnés*, separated by bands of brocade, edged by a *coquille* of *plissés*, and a *plissé* of pink *surah* or silk. It will take 4½ yds. brocade; 3½ yds. pink silk; 8 yds. ruby silk; 6 trimmings of *passementerie*, which have to be made to order; 14 double olivet buttons.

Fig. 3.—(398).—The Griselda Costume of *cachemire* and brocade. The jacket and trimming are of brocade; it is opened in front, and ornamented with *revers* of plain silk; the sleeves are trimmed to match. The *tablier* is laid in folds, and well draped on each side; the back is looped up by a band of brocade, and then allowed to be draped on the *plissé* skirt. Will take 7 yds. brocade; 3½ yds. *cachemire de l'Inde*; 12 buttons.

PLATE THE THIRD.

SPECIAL AUTUMN PLATE OF JUVENILE COSTUMES.

Fig. 1.—(399).—The Annette Visiting Costume for a girl of 8 to 10 years old. It is composed of blue satinette; the tunic is of Princesse form, looped up in front under a bow; at back the ends of the draperies form a double cascade. The petticoat is composed of two *plissés* in front and five behind. The dress can be fastened at back or front. Will require 5 yds. satinette; 18 buttons.

Fig. 2.—(400).—The Olga Demi-saison Paletot for a girl of 7 to 9. It is made of light cloth. It is single-breasted, and is trimmed with machine stitching. Quantities required: 2 yds. cloth; 12 buttons.

Fig. 3.—(401).—The Melita Ulster, or *cache-pousière*, for a girl of 11 or 12 years of age. It can be made of alpaca or cloth, according to the season; here it is of light drab alpaca. This double-breasted Ulster will take 4 yds. alpaca; 18 buttons.

Fig. 4.—(402).—The Gabrielle Promenade Toilette for a Young Lady of 14 or 15. It is of grey *cachemire*: the *cuirasse* body is round in front, and cut square behind, and opened *en V*; the

tunic is laid in numerous folds in front, and the back is gracefully looped up; the underskirt is edged by a long *plisse*. Will take 9 yds. *cachemire*; 12 buttons.

Fig. 5.—(403).—The Florence Toilette for a girl of 11 years. It is of mauve silk. The dress has a plastron in front, which makes it appear double-breasted. The back is laid in pleats; a folded sash crosses the front, and forms a loop and ends behind; from the side seams starts a flounce 8 inches deep. A round collar and folded cuffs complete this very pretty costume. It will take 8 yds. silk; 18 buttons.

Fig. 6.—(404).—Little Victorine's Costume, for a little girl of five or six; this blouse dress is laid in deep pleats back and front; a belt, forming loops and ends behind and fastening in front with a button, keeps the upper folds in form, and allows them to hang loosely under the belt, thus imitating a flounce. A large Sailor's collar and bow give a finish to the toilette. 4½ yds. *cachemire*; 1½ yds. velvet.

PLATE THE FOURTH.

At the upper part of this Plate three elegant Bonnets are represented:—

Bonnet of "*vieille-or*" satin, trimmed with light blue feathers; the crown is beaded with light blue beads and gold. Blue strings.

Black satin Bonnet, trimmed with pink roses and pink feathers; the crown is beaded in a heart shape, the border is edged by two rows of beaded lace. Satin strings.

Young Lady's white straw Bonnet, trimmed with black velvet, white feathers, and a gold bee. White strings.

Fig. 1.—(405).—The Lovelace Promenade Costume of blue satinette and white and blue brocade, trimmed with pipings of red. This very pretty dress is well suited to a young lady. The body is rounded in front, and forms two points behind; the overskirt forms two draperies, gathered in the middle of front and elegantly curved, and fastened under two handsome *pouffs* behind; the skirt is made of three *plissé* flounces, the whole ornamented with bands of white and blue brocade, edged by pipings of red. 8 yds. satinette; 4 yds. brocade; 1½ yds. red for pipings; 12 buttons.

Fig. 2.—(406).—The Hylton Black Silk Costume, elegantly trimmed with satin. The body is made pointed back and front, and ornamented with *revers* and folds of satin. Four separate squares of silk, edged by bands of satin, meet in front under bows of satin and satin folds, and allow the *plissé* underskirt to be seen. The back is looped up elegantly, and forms a train, which is ornamented by three rows of *plissé*. Will take 15 yds. silk; 4 yds. satin; 12 buttons.

Fig. 3.—(407).—The Chetwynd Costume of cream-colored *toile de religieuse* (a light woollen texture), relieved by any favorite color, such as mauve, pink, blue, rose, &c. The jacket is of brocade, with a plain cream *gilet* and cuffs.

The overskirt is gathered in the middle, the beginning and end of gathering being hidden by bows of brocade. The underskirt is edged by a flounce and *bouillonné*. Quantities required: 4½ yds. brocade; 5 yds. *voile de religieuse*, double width; 18 buttons.

PLATE THE FIFTH.

Fig. 1.—(408).—The Albemarle Walking Dress of white or *ecru mousseline de laine*, trimmed with embroidery and blue *mousseline de laine*. The *bouillonné* of front, the *crevés* of sleeves, and cuffs, are blue; likewise the large flounce and bottom *plissé* of the underskirt; the middle *plissé* is white. Quantities required: 6 yds. white *mousseline de laine*; 3½ yds. blue *mousseline de laine*; 24 buttons; 3½ yds. embroidery.

Fig. 2.—(409).—The May-Fair Jacket of black *cachemire de l'Inde*, trimmed with fringe. The hood is lined with Turkey red *surah*; the jacket is piped with black silk. Will take 2½ yds. *cachemire*; 24 buttons; 2 yds. fringe; ¼ yds. red *surah*.

Fig. 3.—(410).—The Bolsover Promenade Costume of Pompadour chintz over a *plissé* petticoat of Turkey red; the collar and the *plissé* of jacket is in red. The whole costume is very easy to make, and very stylish. It will require 7½ yds. chintz; 7 yds. Turkey red for petticoat; 12 buttons.

Fig. 4.—(411).—The Ardilaun Walking Costume of navy blue *voile de religieuse*; the petticoat is of the same material; each flounce is bound with red silk. The bows that loop the polonaise at the side are also of red silk. Will take 10 yds. *voile de religieuse*; 3 yds. red silk; 12 buttons.

PLATE THE SIXTH.

This Plate, as usual, contains the reverse of all the Costumes illustrated in Plates 1 to 4.

PLATE THE SEVENTH.

Fig. 1.—(437).—The Adrienne Travelling Costume of a thin woollen material, either plain or with a small checked pattern, which is now very fashionable. The trimmings are of rich cord, and the hood is lined with colored silk. The Polonaise Princess is caught up by cord at the side, and has the bottom edge, as well as the collar and cuffs, trimmed by the cord. The underskirt has two *plissés* about 6 inches in depth. Quantities required: 11 yds. of double width material; 9 yds. of cord and the ornaments. The Magazines Saint-Joseph, of 117-119, Rue Montmartre, Paris, will supply our subscribers with the complete costume for £3 16s. 6d.

Fig. 2.—(438).—The Paulina Costume of *Madras*, a pure woollen bordered material of beautiful texture. The tunique is of a very novel form, and has a *Medicis* collar, with a square opening at neck, and this opening may at pleasure be filled in with a drapery of the *Madras*; the front of opening of tunique is laced across. The paniers, are formed of corners of the *Madras* elegantly arranged. The underskirt is a deep *plissé* of the bordered *Madras*. It will require 17½ yds. of *Madras*, or can be had in Paris, ready made up, for £4 12s. 6d.

Fig. 3.—(439).—The Pompadour Toilette of figured "*percale*," trimmed with Languedoc lace. The corsage has a wide collar, edged with lace, and fastened by a bow of ribbon. The upper skirt consists of three draperies, edged with lace, and caught up by bows of ribbons. The ribbons may either match the ground or the colors of the flowers. Quantities required: 17½ yds. of Pompadour; 16 yds. of lace. The complete costume will be supplied by the Magazines Saint-Joseph for £2 12s. 6d.

A COUNTRY FLOWER.

BY HELEN LESTRANGE.

CHAPTER I.



HEN I speak of Ruby Thellusson as a country flower, I have no picture in my mind of straggling hedgerow blossoms, insignificant field daisies, pale primroses, or even modest violets, for my heroine was like unto

none of them.

Rather did she resemble the large pink or crimson roses which bloom with unchecked luxuriance in an old-world country garden: the silken-leaved roses into whose glowing hearts the dew sinks, and on whose statelily loveliness the summer sunshine fondly lingers.

She was a country flower only in her freshness of bloom, her freedom from conventional restraint, and her utter want of knowledge of the world and its crooked ways.

Her life had been very secluded in the quiet vicarage of Denstone, where she had grown from infancy to a lovely girlhood, under the care of her aged grandfather, with no other teaching than his, no other attendance than that which had been rendered by old Ann Eccles, who, with her rheumatic husband to act as gardener and man-of-all-work, managed the simple household of Mr. Thellusson, of Denstone.

The vicar was very old, very lonely, and very poor, and this only child of his only child was rather a drag than a prop to his old age, for he had never formed that useful method, of making what was enough for one, enough for two, which seems easy enough (in theory) when the contrivers are a young man and a young woman desperately fixed on matrimony.

The living of Denstone was a very poor one, and early extravagances of his own had eaten into it, while the succeeding improvidence of his only son, who forsook the merchant's desk, from which he might have risen to opulence, (being a favored clerk), for the wandering life of a very second-rate landscape-painter, made further inroads upon the scanty income of the country vicar.

Harry Thellusson had been the darling of his fair young mother, who died during his boyhood, but he was less fondly regarded by his remaining parent, and a bitter feeling almost amounting to an alienation arose be-

tween the two men, when the younger announced his intention of adopting art as a profession.

To crown all, Harry Thellusson married unwisely, choosing for his wife a lovely but penniless damsel of high degree, a fresh young creature who had scarcely brushed off the bloom of innocence by the experience of one London season, when she made a runaway match with the handsome landscape-painter.

Her family disowned the young bride, and the world refused to condone the *escapade*, or to countenance the offenders, so beautiful Ruby Marchmont dropped out of the lives of her own people, and followed, with a sadly-broken spirit, the unpropitious fortunes of her husband.

Hers was not a long pilgrimage,—the reverses and hardships she endured were too great for her weak nature, and she died after two years of married life, leaving her husband far from inconsolable, but sorely missed by the groping arms and baby-heart of her little year-old daughter.

Soon after the death of his wife, Harry Thellusson received a commission from a wealthy widow to embellish and restore a series of family portraits at her mansion in the north of England. Whether a *tendresse* for the handsome painter (of whose widowed and poverty-stricken state the comely widow was well aware) had any influence in her choice of an artist, was never known. Harry Thellusson left his infant daughter at Denstone Vicarage, having obtained his father's promise of protection for the motherless nursling, and set out on his journey for Penscott Castle.

He never reached his destination. A dog-cart had been sent to the nearest railway-station to meet him, but it returned to Mrs. Penscott's stables without the artist. There had been an accident on the line, and in the list of the killed, which was published in next day's *Times*, the wealthy widow read the name of Harry Thellusson.

Perhaps Mrs. Penscott did not care to trust the family portraits to another hand; at any rate, they remained unrestored, and were likely to do so, unless Rodney Penscott, her heir and only child, undertook the task when he reached his majority.

So poor Harry Thellusson died and was buried, and his father saw no way to provide for the orphan but by himself adopting her. He made one appeal, as a last resource, to her mother's family, but he received no answer to the cleverly-worded and really touching epistle which he forwarded by post to Marchmont

Abbey, so he made the best of a bad affair, and little Ruby's lot was cast in with that of three old people in Denstone Vicarage.

Luckily for the child they had near neighbours. The narrow, untrimmed vicarage grounds joined the home meadow of the Church Farm, which was occupied by the widow Clyde. Mrs. Clyde farmed the goodly acres and "guided" the stock and household stores with careful eye and hand, holding all in keeping for her son Will, the only survivor of her large family who had all gone to the grave before her husband, and he had died in the prime of his manhood.

Will Clyde was at school during a good part of Ruby Thellusson's childhood, but his little cousin Phillis, who was also an orphan, and adopted by Mrs. Clyde, was the constant play-fellow of the vicar's lonely grandchild.

There was no question of unsuitability in this connexion, the vicar was too poor to find fault with any friends Ruby might make; moreover, Mrs. Clyde came of an old family of some importance in the neighbouring county: and was, as the humble cottagers remarked "a proper lady," in herself.

She opened a warm motherly heart to little Ruby, and made her welcome at Church Farm at all hours. To Mrs. Clyde's superior taste, Ruby owed the little niceties of a wardrobe that would have been dowdy indeed if left solely to the antiquated arrangement of Ann Eccles; and it was Mrs. Clyde who pressed the somewhat careless vicar on the point of Ruby's musical taste, and begged that she might have lessons from a professor in the neighbouring town of Lindhope.

During Will Clyde's holidays the two girls were permitted to abandon their studies, and share his out-of-door sports, and not a little jealousy arose at times between them owing to the handsome boy's preference for one or the other as his humour ran, or as suited any plan he wished to carry out.

Very early Will Clyde learned the dangerous lesson of playing off one female heart against another, and though he was but a boy, and the hearts he played upon those of mere country children, the lesson was as well learned according to his capacity, as the capability for suffering by his caprice was felt by his playmates.

Time passed on, bearing away on its rapid wings the period of Ruby Thellusson's childhood. Will Clyde was a strapping young farmer, clever, clear-witted, and with a keen eye to the main chance in all he undertook.

Phillis, grown to a comely, sedate maiden-

hood, dwelt yet under the shadow of her aunt's wing, and was learned in household duties, great in matters of milk and butter, reliable in cookery, and lucky in rearing poultry. She had her little store of accomplishments likewise, playing a little on the piano, singing with simple expression a few old ballads, and using her needle with graceful dexterity. She was pretty in an English countrified fashion, with the prettiness of ruddy cheeks and melting eyes, a white neck and shapely arms. Her laugh was not often heard, for Phillis was very demure, but its rare tone was sweet and musical.

She was devoted to her Aunt Clyde, openly and often acknowledging her debt to that second mother, and expressing her gratitude by a thousand helpful ways. And her cousin—

Ah! there was the one thing which Phillis Clyde confided to no one. If she felt for dashing Will any sentiment warmer than the sisterly liking allowable to their relationship and long association, that love was hidden from every eye; and the simple-faced girl proved that she could keep a secret as well as her most accomplished fellows.

More than once, as the young people grew up round her, Mrs. Clyde wondered if time would bring any alteration in their relations to each other, but being a prudent woman, she was content to let things take their course unhindered by any rash word or act of hers. She saw with the worldly half of her nature that a match between her son and his steady, industrious cousin would be a good and safe arrangement, but in Mrs. Clyde's mind there lingered a touch of romance, born, perhaps, of her better breeding, and more refined early associations, and she thought sometimes, half-sighingly, of Ruby Thellusson's bright young beauty, and longed to have this radiant loveliness and grace twined about the prosaic daily life at the Church Farm.

But Ruby was poor, and would be poorer. There was not the narrowest margin for saving from Mr. Thellusson's meagre income, and Mrs. Clyde knew that when the vicar died, Ruby must earn her own living. Was she a fit mate for Will,—was she likely to settle down from her bright dreaming existence into a farmer's wife? Mrs. Clyde sighed as reason spake a resolute "No" to both her questions.

Yet, had she been near a cowslip-studded meadow, which lay just out of sight of both vicarage and farm-house windows, she might have altered her opinion, for among the golden

blossoms, under the shade of an old maythorn, stood Will Clyde and Ruby Thellusson.

The young man had his share of worldly wisdom, and he had silently debated those very questions which had agitated his mother's mind: Was Ruby a fit wife for him? Could she take the place and fulfil the duties which must fall to the lot of his helpmeet?

Prudence said No, No, but Ruby Thellusson's beauty had overcome prudence, and in the soft May twilight Will Clyde asked the vicar's granddaughter to be his wife.

CHAPTER II.

The May twilight had deepened into the starry darkness of a summer-like night, as Ruby Thellusson opened the little white gate which led into the rectory garden. She had just said good night to her lover, and she paused a few minutes in the scented darkness to consider how she should tell her grandfather that Will Clyde had proposed to her, and she had accepted him. It had seemed easy enough while Will was yet with her, but now that his warm impetuous words had died away, and the sound of his footstep was no longer heard, Ruby felt doubtful how Mr. Thellusson would receive the news.

That he had suffered her to have unrestrained intercourse with the inmates of Church Farm did not prove that he would therefore willingly consent to her becoming a member of the Clyde family; and as Ruby stood doubtfully in the summer dusk, she recalled many sayings of his concerning her family, and what was due in a matrimonial way to that family's position. She knew also, that though her mother had been disowned by her people, her grandfather still cherished dim hopes that they would at some time acknowledge Ruby the younger, and even let her take the place that the lost Ruby had forfeited for his son's sake.

Apart from these causes, Ruby felt that her grandfather would have reason to feel surprise at her news, for he had many times speculated on the probability of a union between Will Clyde and his cousin Phillis, and enlarged upon the suitability of such a marriage. Ruby had disliked to hear these speculations, but in her girlish ignorance had been unable to discover the reason of her dislike, yet she felt now that the task of speaking to Mr. Thellusson was all the harder because she had suffered his remarks on Will Clyde's matrimonial prospects to pass unchallenged.

The minutes passed quickly while Ruby mused in the narrow box-bordered pathway,

and from a sheltered turn in the walk she saw Ann Eccles take lights into the library before she plucked up courage enough to enter the house. At length she did so, and leaving her straw hat and light wrap on their accustomed peg in the hall, she gently opened the library door, and stood before her grandfather.

What a lovely picture she made in the dimly-lighted room, brightening up the shadows with the radiance of her girlish presence. Could she have seen herself, as another might see her, in the plenitude of beauty which crowned her dawning womanhood, with her clear olive skin, her nut-brown hair, her velvet eyes, wherefrom the spirit of the child yet looked forth in all its native innocence, could she have seen herself, I think her own eye would have detected the discrepancy between that loveliness and the life to which she was looking forward as earth's best thing.

She was too young, too unworldly to value herself aright, and she mistook—as many a cleverer woman has done before her—the restless stirrings of a girlish fancy for a woman's measureless love.

"Grandpapa," she said softly.

The old man looked up at her entrance and smiled. He was sorting papers at an old oaken desk, and was evidently wearied with his task, for there was a worn and half-irritated expression on his face, which Ruby had never seen there before.

"You are late, Ruby," he said as she came forward and kissed him, "you have been at the Clydes', I suppose, as usual?"

"Yes," answered the girl, still pondering over the best mode of communicating her news.

Mr. Thellusson rustled the papers about with a little uneasy movement, and then said, in a half-irritated tone :

"I daresay I have been wrong, Ruby, in letting you go there so much. They are not of your class, my dear, and I——"

"Oh, grandpapa!" cried Ruby in genuine amaze, "Mrs. Clyde is so good to me, and Phillis—and——"

"And Will——" she would have added, but an instinctive reserve kept her silent.

"Yes, yes, I know," returned Mr. Thellusson with an impatience which was new to him, and which surprised Ruby by its vehemence, "I know all that, child. She is a very good, worthy woman, a very superior woman, she was far above poor Clyde, but still your mother's family——"

"My mother's family have seen fit to ignore

me," said Ruby, proudly, and with a loyal desire to make the best of the family of her lover; "Mrs. Clyde has been a mother to me."

"Mrs. Clyde has been very good," returned the vicar, in an argumentative tone. "I am deeply grateful for her goodness, and I desire you to feel her kindness in an equal degree; but there may come a time when your present close friendship with the Clydes must be loosened to a great extent. If anything were to happen to me——"

"Oh, grandpapa!" cried the girl, half crying, "do not say such dreadful things. You hurt me."

It was true: the allusion did hurt her. She had no excessive affection for her grandfather, for the tie of paternity had hung too loosely upon him to bind this young heart very closely to his own, but she dreaded the thought of change—the necessity for any alteration in the calmly-flowing tide of the present, not knowing whither a stronger and more rapid stream might bear the frail and insignificant bark of her existence.

So she cried out at his words and deprecated his meaning, yet, as she looked at the pale aged face, a great fear arose in her heart, and all desire to tell her cherished love story died in the shadow of that sudden dread.

"You are not well, grandpapa," she cried in alarm.

"I do not feel quite myself this evening, Ruby," he replied. "I have been sorting papers, and looking over things I have not seen for years, and I think it has unnerved me."

"Shut up the desk, now," proposed Ruby, beginning to gather up the scattered papers, but he stayed her eager hand.

"One moment, Ruby," he said, taking up a closely-written sheet, on which the ink was scarcely dry. "Let me direct this letter."

He folded the missive, placed it in an envelope, sealed it with the Thellusson crest (alas! the good old crest was only visible now on the vicar's watch-seal, and a few battered spoons), and, while Ruby watched his trembling movements, he directed the letter to

*Mrs. Bannatyne,
Coomberwick Place,
Fairdale,
Northumberland.*

"Aunt Evelyn!" cried Ruby, in astonishment, "why are you writing to Aunt Evelyn?"

"Ruby, my dear," said the old vicar, placing the letter in her hand, "the writing of this letter is a duty which has been too long delayed.

Your mother's only sister will not, I am sure, refuse to succour you when I am gone."

"Oh, hush! grandpapa," sobbed the girl, as, overcome by the unwonted solemnity of the old man's tone, her tears began to fall fast.

"My child, let me speak now. I am an old man—a very old man. I have not been very zealous in doing my duty to you, perhaps, Ruby, but I have loved you, my dear, and I should like you to think kindly of me when I am gone. The time of my departure cannot be far off. It may, even, be very near, and I think you will find a friend in Mrs. Bannatyne."

"Oh, grandpapa!" began Ruby, the story of her love upon her lips, but again the solemn, shaking voice interrupted her.

"Promise me, Ruby, that when I am dead you will at once send that letter to your aunt. I shall ask no favor of her while I live, but when I am no more I think she cannot refuse the last request of a man who will be no longer living when she reads it. Promise me, Ruby, to send that letter at once when I am dead."

"I promise you, grandpapa."

"And promise me, too, Ruby, that you will submit yourself to Mrs. Bannatyne's guidance as to your future life. She will then be your only relative, and will have the right to——"

But this promise was not given, for the vicar's sentence was never finished.

The hand of death was upon him, even as he spoke, and those cold and pulseless fingers closed over the old man's weak heartstrings, paralysing their feeble beat.

Ruby's terrified cry brought Ann Eccles and her husband to the room, and medical aid was soon procured.

Through the night kindly eyes watched the helpless figure on the bed, but no flicker of the light of life shone again on the aged face, and with the early summer dawn the soul of the kindly, harmless old vicar passed away.

Mrs. Clyde had come in at the first whisper of ill news, and had remained with Ruby to the end, but in those solemn moments the girl had felt it out of place to speak of love or lovers, even to the mother of the man who had so lately won her girlish promise.

Yet Ruby felt that she could scarcely take so important a step as posting the letter to her aunt without Mrs. Clyde's knowledge and advice. Will called at the vicarage on the day after the vicar's death, and she consulted him upon the matter, explaining the attendant circumstances, and referring to her ungiven promise of accepting her aunt's guidance in her future life.

"I should send the letter off at once, Ruby," said Will Clyde, when the girl finished her story, "and tell mother all about it."

Ruby sighed. She felt vaguely the want of delicacy which caused Will to see nothing out of place in discussing love when death reigned in the old vicarage, but she said nothing.

Will again urged the immediate posting of the letter, and finally succeeded in getting it from his betrothed before he bade her adieu.

He walked cheerfully into Lindhope, five miles away, to catch the evening mail, and he smiled complacently as he dropped the momentous epistle into the letter-box.

"I feel too sure of Ruby to be afraid of their influence against me, and they may do something handsome for her, after all."

This idea, with many variations, formed an agreeable musing during Will Clyde's homeward walk, under a tender May moon.

(To be continued.)

AN EMBLEM.

VIOLET! by my lips caress'd,
Folded closely to my breast;
Hid from view, yet shedding there,
All thy fragrance sweet and rare:
Thou of love an emblem art,
Nestling in the dear one's heart!

Violet! lightly thrown aside,
Now no more my bosom's pride;
Trampled by unheeding feet,
Still exhaling fragrance sweet:
Thou of love an emblem art,
Spurn'd from the belov'd one's heart!

S. A. S.

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The Court and High Life.

THE Queen, accompanied by Princess Beatrice and the Ladies and Gentlemen of the Court, removed at the end of the month to Balmoral Castle, for Her Majesty's usual autumnal sojourn in her beautiful highland home. The Court has been at Osborne during a greater part of the month, and while there, Her Gracious Majesty witnessed from the terrace a sham torpedo fight in front of Portsmouth, also experiments with the electric light for illuminating the surface of the sea. Her Majesty was greatly interested in the operations, which lasted about an hour.

Their Royal Highnesses the Prince and Princess of Wales were at Cowes during the regatta week, the great event of which was the winning of the Queen's Cup by H.R.H. the Prince of Wales's yacht *Formosa*. The interest in English amusements of all kinds, which is shown by the Prince and shared in by his illustrious wife, is a source of great gratification to all lovers of our national sports, and adds greatly to the popularity which is so freely accorded to the Heir Apparent and the Princess of Wales. Their Royal Highnesses and family will arrive at Abergeldie Castle early in September, where their stay is expected to extend to four or five weeks.

Rear-Admiral H.R.H. the Duke of Edinburgh has left England to join Her Imperial Highness the Duchess and family at Coburg. The illustrious pair are expected to spend a few weeks in Germany.

Their Royal Highnesses the Duke and Duchess of Connaught are on the Continent, where they attended the representation of the Passion Play at Ober-Ammergau.

H.R.H. Prince Leopold has returned from Canada, accompanied by the Princess Louise, who after spending a few days with the Queen at Osborne, left England for the German baths. It is a matter for profound regret that the health of Her Royal Highness has never recovered from the shock of the sleigh accident, and until a decided improvement on the present symptoms takes place, the return of Her Royal Highness to the Dominion is uncertain. It is needless to say that the best wishes of the English people go with our Princess in her search for health, and it is gratifying to know that these good wishes are earnestly shared by the people of Canada, to whom her gracious coming marked a new era, and for whom, as a country, the thoughtful and far-seeing daughter of our beloved Queen predicts a great future.

The Empress of Germany is making a stay at Bellagio on Lake Como.

The Archduchess Isabel of Austria, mother of the Queen of Spain, has arrived at Madrid for the *accouchement* of Queen Christina, and will probably remain some months with her illustrious daughter.

A distressing affliction has befallen the young King of Siam, in the death by drowning of his queen and favorite child. It is a fact painfully suggestive of troubles nearer home, that the picnic boat containing the royal party was run down on the river Monan by a steam-launch.

We are glad to record the steady progress to improved health of Mr. Gladstone. The right hon. gentle-

man paid visits during the month to the Dean of Windsor and to the Hon. E. F. Leveson-Gower, M.P. for Bodmin.

Her Grace the Duchess of Westminster, being quite convalescent, left town on Aug. 14 for Clifden near Maidenhead.

We are glad to record the restoration to health of the Countess of Carnarvon, who was seized with a serious illness while travelling on the Continent with the Earl.

On Aug. 10th, at the Church of the Assumption, in Warwick Street, was celebrated a marriage between Mr. M. Le Marchant Gosselin, of Her Majesty's Embassy at St. Petersburg, and the Hon. Katherine Frances Gerard, youngest daughter of Lord and Lady Gerard. The bride was charmingly dressed in pale cream satin antique, draped with Brussels point, and trimmed with orange-blossoms. Tiara of diamonds, orange-blossoms, and Brussels point veil fastened with diamond butterflies. Ornaments pearls and diamonds. The bridesmaids wore peacock and old gold *surah* silk, with cream lace, and bonnets to match. The bridal pair started at two o'clock for Cossey Park, Lord Stafford's seat in Norfolk, the bride wearing an elegant toilette of grey beige, with clusters of painted flowers and birds, ruffles of mechlin lace, and Marguerite buttons. Bonnet of grey chip, with clusters of flowers to correspond. The presents were very numerous and costly.

The marriage of Mr. Napier Miles, with Miss Emily Spicer, took place at Chittoe, on the 10th ult. The bride was very richly dressed, and wore beautiful pearls and diamonds. Her thirteen bridesmaids looked very picturesque in peasant dresses of cream *surah* trimmed with lace.

The marriage of Mr. G. B. Jenkinson, to Miss Madeline Holme Summer, took place at Berkeley, on Aug. 10th. A large number of friends and relatives were present at the ceremony, and some very elegant toilettes were worn.

A marriage will take place on the 26th Aug. between Lord Alexander Paget, brother of the Marquis of Anglesey, and the Hon. Hester Stapelton Cotton, youngest daughter of Viscount Combermere. The ceremony will be performed by the Archbishop of Canterbury in the chapel of Lambeth Palace.

The marriage of Lord Edward Somerset, with Miss Dixie, took place on Aug. 17th at St. Margaret's, Westminster.

The marriage of Lady Beatrice Pelham-Clinton, and Mr. Cecil Lister-Kaye, is fixed to take place at the end of September.

A marriage is arranged between Captain Benyon, 5th Lancers, and Miss Mabel Astley, niece of Sir John Astley, Bart.

We have to record the death of Sir Peter George Fitzgerald, Knight of Kerry, who died at Valentia, aged seventy-four.

Also of Lord Stratford de Redcliffe, K.G., who died on Aug. 14th, at Frant Court, Tunbridge Wells, aged ninety-two. His lordship, who was a well-known and most eminent man, was twice married, but as his only son pre-deceased him in 1878, the title becomes extinct.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

DRURY LANE.

A marvellous success has attended the production of the sensational drama *The World* at this house. The company is a very powerful one, and the acting (Continued on page 12.)

DEVERE'S PARIS MODEL PATTERNS,

Price 3d., 4d., and 6d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine, and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM AUG. 31st. TO SEPT. 30th., 1880.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

** PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches only.

Instructions for enlarging or decreasing the size are enclosed gratis with each pattern.

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Ladies who prefer to have their patterns posted in envelopes, can have this done by enclosing a large envelope, stamped and addressed, with each order. The average postage will be 1d. each pattern.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

DRESSES AND COSTUMES.

- 36.—Princesse Dress with slight train.
- 65.—The Rosalinda Princesse Tunique.
- 109.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady, Corsage & bouffant.
- 124.—The Agatha Costume, tunique and bouffant.
- 130a.—Dress-skirt & Norfolk Jacket body with yoke.
- 140a.—The new Shoulder Cape, two styles.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 169.—The Bernhardt Blouse Polonoise or Robe with waist belt and without plets in the body.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 196.—The Athole Costume. Basquine, double paniers, and bouffant.
- 222.—The Alexandra Costume. Corsage, Upper and under-skirts.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.
- 240.—The Connaught Costume. Double-breasted Basquine with coat collar; skirt and bouffant.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and pouf.
- 249.—The Osborne Robe-Princesse, with bouffant and slight train.
- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 262.—The Rantzau Costume. Corsage a revers, double tunique a revers and bouffant.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Leitrim Afternoon Tea Gown, complete.
- 272.—The New Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 272a.—Under skirt for the above.

- 274.—The Alice Promenade Costume. Jacket, upper skirt, and bouffant.
- 276.—The Myrtle Promenade Costume. Corsage Redingote, draped tablier, and bouffant.
- 277.—Cloth Travelling Costume. Corsage, Redingote, tunique, and bouffant.
- 278.—Bride's Dress. Corsage, panier, tunique, and train.
- 280.—The Gainsborough Costume. Corsage chasereuse, and tunique.
- 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.

APRIL, 1880.

- 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 297.—The Maynard Visiting Costume. Corsage a gilet, and draped upper skirt.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 302.—The Rosslyn Costume. Corsage Redingote, and upper skirt.
- 305.—The Bartet Dinner Costume. Pointed corsage, paniers, and bouffant.

MAY, 1880.

- 319.—The Clothilde Polonoise Princesse.
- 322.—The Zeland Costume. Draped Princesse body and upper skirt.
- 323.—The Augustenberg Reception Toilette.
- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corsage, draperies, bouffant, and underskirt.
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.
- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 272a.—Underskirt for the above.
- 333.—Gilet for the Theatre.

JUNE, 1880.

- 339.—The Rochefoucauld Garden Party Toilette. Corsage, Draperies and under skirt.
- 340.—The De Gueydon Promenade Costume. Corsage a gilet and draped tunique.
- 341.—The Simplicie Polonoise Princesse.
- 343.—The Barbantane Promenade Costume. Gilet, corsage, and revers and upper skirt.
- 345.—The Valdora Evening Costume. Pointed corsage, with square opening, paniers, and bouffant.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Plastron.
- 348.—Grandmammas Reception Toilette. Corsage, paniers, and train.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.

JULY, 1880.

- 359.—The D'Antas Promenade Costume. Corsage, tunique, and bouffant.
- 360.—Garden Party Toilette. Corsage, Upper and under skirts, with train.
- 361.—The Audrey Costume. Corsage, tunique, and bouffant.
- 362.—The Dulcie Polonoise Princesse.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corsage redingote, and upper skirts.
- 365.—The de Bylandt Costume. Basquine and upper skirt.
- 366.—The Biancourt Polonoise.
- 367.—The Antrim Costume. Corsage a gilet and tunique.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Casandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 371.—The Mirepoix Costume. Corsage and tunique.
- 372.—The Baronne Costume. Coat bodice, and tunique.
- 373.—The Luynes Costume. Pointed corsage, tabliers, and bouffant.

AUGUST, 1880.

- 375.—The Torquay Seaside Costume. Blouse-Polonoise.
- 376.—The Brighton Toilette. Corsage, Tunique, bouffant, and skirt.
- 380.—The Churchill Carriage Costume. Princesse tunique.

- 381.—The Amethyst Costume. Tunique princesse and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princesse tunique.
- 383.—Primrose Ball Toilette. Pointed Corsage, draperies, tablier, and train.
- 384.—Carrington Dinner Toilette. Tunique and revers.
- 385.—The Darea Promenade Costume. Corsage, double tablier, and bouffant.
- 386.—Harewood Black Silk Costume. Corsage, upper skirt, and bouffant.
- 387.—The Baden Travelling Costume. Corsage, tunique, and bouffant.
- 388.—Agnes Morning Dress. Corsage a gilet and skirt.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 391.—The Knolls Promenade Costume. Corsage, double tablier, and bouffant.

PATTERNS FOR SEPTEMBER, 1880.

Plats 1.

- 393.—The Gleichen Promenade Costume. Corsage and looped tunique.
- 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.
- 395.—The Coburg Promenade Costume. Cuirasse body, upper skirt, and bouffant.

Plats 2.

- 396.—The Feodore Dinner Dress. Corsage and skirt complete.
- 397.—The Solvyns Carriage Toilette. Corsage, tablier, and train complete.
- 398.—The Griselda Costume. Long corsage and revers, draped tablier and bouffant.

Plats 3.

(JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1880-81.)

- 399.—The Annette Costume. Draped Princesse tunique for a Girl of 8 to 10.
- 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 4.
- 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- 403.—The Florence Toilette, for a Girl of 11 or 12. Princesse robe with sash.
- 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.

Plats 4.

- 405.—The Lovelace Costume. Corsage, double draperies, and bouffant.
- 406.—The Hylton Black Silk Costume. Corsage, double tunique, and bouffant.
- 407.—The Chetwynd Costume. Upper and under-skirts. (The Corsage is given full-sized with this Number.)

Plats 5.

- 408.—The Albemarle Costume. Draped Polonoise, buttoning at back.
- 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.
- 410.—The Bolsover Costume. Corsage, drapery, and bouffant.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.

Plats 7.

- 437.—The Adrienne Travelling Costume. Draped Polonoise Princesse with hood.
- 438.—The Paulina Costume. Pointed corsage with square opening, paniers and bouffant.
- 439.—The Pompadour Costume. Corsage, triple tablier, and bouffant.

UNDER SKIRTS.

Suited for the Ladies' Costumes on page.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
- 8.—Duchesse Train Skirt, (new square style).
- 48.—Dress Skirt of walking length.
- 138.—Dress Skirt with medium Train.
- 139.—Dress Skirt with long Train.

The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

(Continued on the next page.)

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE

PELISSES, MANTLES, &c., FOR SPRING AND SUMMER, 1890.

- „ 306.—The Cavendish Redingote : Single-breasted.
- „ 307.—The Lambert Jacket.
- „ 308.—The Vienna Redingote : Double-breasted.
- „ 309.—The Victoria Visite Mantle.
- „ 310.—The Marlborough Visite Mantelet.
- „ 311.—The Narcissa Mantelet.
- „ 312.—The Eastbourne Scarf Mantelet.
- „ 313.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- „ 314.—The Beatrice Visite.
- „ 315.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- „ 316.—New Spring Mantle.
- „ 317.—The Cecil Visite Mantle.
- „ 318.—The Langtry Jacket, with new shape of Lungry Hood.
- „ 319.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.
- „ 320.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.
- „ 321.—The Loudoun Visite Mantle. Draped at back, with square ends in front.

MANTLES, PALETOTS, PELISSES, &c.

USEFUL STANDARD STYLES.

- „ 23.—Close-fitting Pelisse, single-breasted with coat sleeve.
- „ 61A.—A useful half-fitting outdoor Jacket, with four seams in the back.
- „ 62.—The Canadian, a Lady's double-breasted Ulster Coat, with hood and belt.
- „ 75.—Alexandra Mantle.
- „ 81.—Double-breasted outdoor Jacket for cloth.
- „ 140.—The Victoria Mantelet.
- „ 202.—The Pauline Casaque, for velvet and lace.
- „ 203.—The Althea Paletot, single-breasted, for cloth.
- „ 204.—The Marion Paletot, double-breasted with shawl collar.
- „ 207.—The Barbara Visite, double-breasted.
- „ 209.—The Adeline Pelisse, close-fitting, with long skirt & wide sleeve.
- „ 210.—The Philippa Manteau Visite : skirt long.
- „ 211.—Close-fitting, double-breasted Ulster, without belt.
- „ 211A.—Same style of Ulster, but single-breasted.
- „ 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- „ 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- „ 239.—Circular Cloak, or Rotonde, with round hood.
- „ 239A.—Circular Cloak, or Rotonde, with pointed hood.
- „ 241.—The Elizabeth Visite Mantle.
- „ 246.—The Biarritz Sortie du bal ; very elegant and novel.
- „ 255.—The Ottoline Waterproof, new single-breasted style.
- „ 256.—New Winter Ulster : double-breasted, and buttoning up to the neck, with shoulder cape.
- „ 251.—The Heloise Visite.

HOODS.

- „ 212A.—Pointed Hood for Ulster or Mantle. 3d.
 - „ 212B.—Round Hood for do. do. 3d.
 - „ 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
 - „ 335A.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
- N. B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
- „ 335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

MOURNING COSTUMES.

- „ 123.—Deep Mourning Costume, for a parent.
- „ 137.—Mourning Costume, pointed corsage & tunique.
- „ 167.—Mourning Visite Mantle.
- „ 168.—Mourning Paletot, double-breasted.
- „ 184.—Widow's Mourning Dress. Corsage and open tunique.
- „ 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
- „ 233.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
- „ 270.—Mourning Costume. Corsage-Redingote and skirt.
- „ 299.—Mourning Costume. Corsage and Tunique.
- „ 332.—Deep Mourning Costume.
- „ 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- „ 331.—Half-mourning Pelerine Mantle, with pointed ends.
- „ 332.—Half mourning Costume. Corsage a gilet and draped upper skirt.

* * For Underskirts, see above.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age ; 13 years and upwards, 6d.

- „ 24.—Ball Dress for a Child 7 or 8 years old.
- „ 33.—Princesse Polonaise for a young lady of 13. 6d.
- „ 53.—Costume for a Little Boy of 4.
- „ 64.—Robe Princesse for a girl of 9 years old.
- „ 78.—Paletot for a girl of 14. 6d.
- „ 83.—Promenade Dress for a child of 8.
- „ 114.—Gilet Costume for a Girl of 6.
- „ 129.—Summer Costume for a child of 5.
- „ 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- „ 142B.—The same Pinafore, for a girl of 11 to 12.
- „ 143.—Pleated dress for a little girl of 7 or 8.
- „ 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- „ 146.—Dress with low neck for a little girl of 5 or 6.
- „ 147.—Zouave Suit for boy 8 or 9 years old.
- „ 148.—Paletot or out door Jacket for a little girl 6.
- „ 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 6d.
- „ 150.—Mum of War suit for a boy 9 or 10 years. 6d.
- „ 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- „ 151A.—Boy's Sailor's suit, age 10 to 11. 6d.
- „ 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- „ 162.—The Alice dress for a girl of 11 to 12.
- „ 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- „ 164.—The Louise Costume for a little girl of 9 or 10, Robe Princesse and kilted blouse.
- „ 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and blouse.
- „ 166.—The Helen outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- „ 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- „ 176.—Polonaise and skirt for a child of 5 years old.
- „ 189.—Princesse Dress for a child of 4.
- „ 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- „ 214A.—Ditto ditto for a girl of 14. 6d.
- „ 224.—Ball Dress for a Girl of 12 or 13. Princesse Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
- „ 227.—Ball Dress for a Little Girl of 4 or 5.
- „ 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- „ 229B.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- „ 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- „ 233.—The Dora Costume, for a girl of 10 years old.
- „ 284.—The "Mary" Costume, for a little girl of 6.
- „ 285.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
- „ 286.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- „ 237.—The Georgina Costume, for a young lady of 9 years old. Corsage, Bouffante, & upper skirt.
- „ 288.—The Clarice Dress, for a little girl 6 years old.
- „ 290.—Dress, with gathered body, for a young lady about 15 or 16. 6d.
- „ 328A.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.
- „ 328B.—Ditto ditto for a Girl of 10. 3d.
- „ 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- „ 335A.—The Alpine Hood. 3d.
- „ 330.—Princesse Dress for a Girl of 15. 6d.
- „ 337.—Princesse Dress for a Girl of 12. 3d.
- „ 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and blouse.
- „ 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- „ 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
- „ 353.—Sun Hat for a Girl of 10 or 12. 3d.
- „ 354.—The Bébé Sun Bonnet for a Girl of 4.
- „ 355.—The Ninette Sun Bonnet for a Girl of 5 years old. 3d.
- „ 356.—Pinafore for a Child of 5 years old. 3d.
- „ 377.—Little Renée's Costume, for a Child of 5 years old.
- „ 378.—The Eglantine Costume, for a Girl of 6 or 7.
- „ 389.—Bathing Costume for a Girl of 14 or 15.

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 - No. 6A, Petticoat, walking length, 6d.
 - No. 6B, Princesse Petticoat, body & skirt in one, 6d.
 - No. 7A, Chemise, 4d. No. 8A, Full Drawers, 4d.
 - No. 8B, Chemise and Drawers combination, 6d.
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- „ 273.—New Petticoat, walking length.
- „ 273A.—Train to add to Petticoat No. 273, for evening wear.
- „ 187.—Parisian Dressing Gown, Princesse style. 6d.
- „ 291.—Princesse Chemise. 6d.
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- Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princesse Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shirt. 40A, Bib. 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoe. 43A, Baby's Drawers or Couvre-luxe.
- Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

- „ 318.—Pinafore for a child of 1 to 2 years old. 3d.

UNDER GARMENTS FOR GENTLEMEN, AND BOYS.

- „ 234.—Gentleman's Smoking Cap. Round shape. 3d.
- „ 234A.—Gentleman's Smoking Cap. Turban shape. 3d.
- „ 235.—Gentleman's Flannel Vest. Chest 37 inches.
- „ 236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches.
- „ 236A.—Flannel Shirt for a Boy 13 Chest 32 inches. 6d.
- „ 236B.—Ditto ditto for a Boy of 6, Chest measure 28. 3d.
- „ 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
- „ 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
- „ 292.—Gentleman's Dressing Gown : Chest measure, 37 inches.
- „ 608.—Dressing Gown for a boy of 13.

* * This list is added to every month ; for particulars of which see succeeding numbers of the Magazine.

* * Patterns are withdrawn from this list as soon as they go out of fashion.

* * These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and Letter if any) must be specified.

A PRETTY PRESENT FOR CHILDREN.

ROSIE'S RABBIT, AND MOTHER'S DARLING.

A pair of charming chromo-lithographs, exquisitely colored, size of subject 9½ by 7½ inches, suitable for framing for the nursery, or for use in scrap books. Lovely children's faces. Quite a bargain. The pair sent on a roller, post free, for 12 stamps.

Order by letter, enclosing stamps, to Louis Devere & Co., 1, Kelso Place, Kensington, W.

above praise; the honours of the piece, however, are carried off by Mr. Augustus Harris and Mr. Harry Jackson, the latter of whom is cast for the part of Moss Jewell, the disreputable Jew diamond-dealer, and he renders it thoroughly well in his familiar graphic style. The new scenery is very elaborate and striking; the different tableaux being arranged with a faithful attention to details, and producing a highly realistic effect.

THE HAYMARKET.

The autumn season at this favorite house has been inaugurated by the production of a comedy in three acts by Mr. Dion Boucicault, entitled, *A Bridal Tour*. The characters are ably sustained by Mrs. John Wood, Mrs. A. Mellon, Miss Gerard, Miss Winifred Emery, &c., &c., the last-named young lady playing the part of Rosalie Laberde with a painstaking skill which speaks well for her future. Mr. Howo delights his audience, as of old, in his new part of Auldjo, and he is admirably assisted in his best scenes by Mr. J. G. Grahame, who, as Walter, makes his first appearance at the Haymarket. Mrs. A. Mellon makes a decidedly acid impression as the old maid, and Miss Gerard invests the part of Fanny with much graceful tenderness. The Virginie of Mrs. John Wood is just such a performance as was to be expected from this talented lady, who extracts from her part all the amusement it can possibly yield. A word of praise must also be given to Mr. H. B. Conway, who rendered the part of Archibald, the young bridegroom, in an earnest, quiet, and effective manner. The comedy is preceded by *A Fair Encounter*, in which Miss Linda Dietz and Miss Edith Bruce acquit themselves with grace and skill.

THE FOLLY.

Mr. Byron's comedy, *The Upper Crust*, continues to make a successful mark among the playgoers even in the autumn season. Mr. Toole's inimitable acting as Barnaby Double-chick is, of course, the chief source of attraction, but the minor characters of the piece are played with equal force and skill, and thus form a reliable and effective support for the principal actor. The pretty little comedy, *Hester's Mystery*, by Mr. Pinero, still precedes *The Upper Crust*, and continues to please the large audiences who never fail to be in time to see it.

THE GLOBE.

This favorite house, which has been closed for decorations, will re-open on September 4th with *Les Cloches de Corneville*.

THE OPERA COMIQUE.

The new opera by Messrs. Gilbert and Sullivan, *The Pirates of Penzance*, although it has failed to rival the popularity of its predecessor, *H.M.S. Pinafore*, has still proved successful and pleasing to the public. The music is very striking, and the libretto is written in Mr. Gilbert's happiest style, while the singing and acting is quite equal to the piece itself. The performance (which is preceded by *In the Sulks*) is ably conducted by Mr. F. Cellier.

THE VAUDEVILLE.

The new farcical comedy in three acts, called *The Guv'nor*, is steadily and surely making its way in public favor, and proves very attractive to the most critical audiences, while the unanimous applause which greets its representation must be gratifying alike to author and actors. Messrs. James and Thorne are here seen at their best, while the quiet elegance of Miss Kate Bishop, the sprightliness of Miss Cicely Richards, and the well-trained experience of Miss Sophie Larkin, make their mark as certainly in *The Guv'nor* as in any previous successful play produced at this house.

THE GAIETY.

This house has been drawing large audiences since the withdrawal of *Colonel Sellers*, which was followed by *The Waterman, High Life Below Stairs*, and Mr. Reece's burlesque *Rip Van Winkle*. On Aug. 30th this programme will make way for the production of *The Mighty Dollar*, in which the famous American artists, Mr. and Mrs. Florence, are to make their appearance.

THE OLYMPIC.

Here the principal attraction has been the appearance of Mr. and Mrs. Hubert O'Grady, and their popular Irish company, in the great drama *The Eviction*, which has naturally an additional interest for the playgoing public at the present time.

Betsy continues as attractive as ever at THE CRITERION, and *Madame Favart*, with *Ruth's Romance*, holds powerful sway at the STRAND. *Drink*, with Mr. Charles Warner and the PRINCESS's company, has had a very successful short run at SADLER'S WELLS, and *Forbidden Fruit*, preceded by *The Maid of Croissey*, is proving attractive at the ADELPHI.

We hear with pleasure of the great success which has attended the production at Leeds of a new and original play, adapted from the French, by Mr. Charles Coghlan. It is called *For Life*, and we understand that it is now being acted with great success in Italy, with Signor Salvini in the leading character. We hear that this powerful play shows dramatic talent of the first order, and deals with startling and effective situations in a masterly manner; and also that the language is singularly touching and forcible. The representation in Leeds was given by the Court company, under the personal management of Mr. Wilson Barrett, who will, it is said, in due course produce it at his charming theatre in London, where we are sure it will be anxiously looked for, and when acted will add another worthy link to the chain of brilliant successes which have marked that gentleman's generous and clear-sighted management of the Court Theatre.

Correspondence.

I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.

II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

URGENT ORDERS BY TELEGRAM.

All patterns ordered by Telegram shall be dispatched by the next post. Of course, we shall expect to receive stamps for the amount on the following morning. By this plan, if a Lady selects a dress in the afternoon, the pattern can be obtained by the next morning's post. These patterns are sent by letter post to prevent delay, so an extra stamp should always be enclosed.

EDITORS' POSTAL ADDRESS.

Ladies are respectfully requested to observe that all letters ordering patterns, &c., should be addressed to the Editors' Offices, 1, Kelso Place, Kensington, London, W., not to the Publishers, at Stationers' Hall Court, as the latter course occasions great delay in the execution of their orders.

LADIES' MANTLES AND JACKETS

FOR SUMMER, 1880.

We will send post-free, for Three stamps, the Steel Plate Engraving of Mantles and Jackets that appeared in April last, with reverse views and description.

JUVENILE PLATE.

FOR SPRING AND SUMMER, 1880.

We will send, post free for 3 stamps, the Steel Plate Engraving of Children's Costumes which appeared in March last, with reverse views and description.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the September Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. or 3d. each, post free.

PATTERNS PINNED UP.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the price of the two will be 1s. 4d.

PATTERNS WITH ILLUSTRATIONS.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months,

with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

MISS LIZZIE — (Oldham) writes:—

"I have taken your Magazine ever since I commenced business on my own account, and I find that I really cannot do without it. It is so very useful, both for the engravings and the patterns. I must also thank you for the beautiful poems which appear from time to time, they are really full of grace and tenderness; and the tales are splendid, indeed I never read anything nicer than *'The Cost of His Heritage.'*" I could say much more in praise of the Magazine, but I am afraid of tiring you with such a long letter. You are quite at liberty to print any part of my letter."

MRS. J. (Chester) writes:—

"I find your patterns most useful. I shall do all in my power to recommend both your Magazine and patterns to all my friends, as I think both book and patterns the best I have ever seen."

MISS WARBURTON writes:—

"Your book is a great help to me. It grows better every month."

MRS. LISTER writes:—

"You well deserve all the praise you get, for your book and valuable patterns save half the dressmaker's work."

A LADY writes:—

"I have had your Magazine for sixteen years, and have always found it most useful, but since you have begun to sell the valuable Model Patterns it is much more so."

A COUNTRY DRAPEE writes:—

"I am in hope that you mean to issue an Autumn and Winter Mantle Plate, as you did last year, and I am looking forward to seeing it soon. Your April Plate was most useful, and I received many orders from it. In fact, I was honoured with a commission to make up your 306 and 314 for a Lady of rank in our neighbourhood, who has since graciously signified her approval of the garments, and ordered a Riding Habit, for which I should be glad if you send me a pattern for a 17½ half chest measure. As my business lies a good deal among country Ladies who like tailor-made garments, I am thankful to keep my cutter supplied with such good patterns, while in my dress department your Paris models of costumes are invaluable, and bring me many an order which I believe I should not otherwise have. You will perhaps know my name as one of your regular Subscribers, and may remember supplying me with three of your Model Busts, which I find extremely useful."

In answer to our friend "A COUNTRY DRAPEE," we are happy to say that we have in preparation for October a very elegant Steel Plate of Mantles, Jackets, Ulsters, &c., &c., which will, we believe, fully meet the varied requirements of our numerous Subscribers. We should strongly advise our kind supporters to order the Number early, as we already anticipate a great demand. We are greatly obliged by the kind remarks of our other correspondents, and are glad to be able to say that the many kind recommendations they have given us among their friends are rapidly bearing fruit in our increased sale, thus enabling us to study more and more how to render our Magazine useful to our fair friends and supporters.—ED.

MRS. G.—You will find the new Children's Plate in the present number. For Boy's Costumes you cannot do better than purchase the *Gentleman's Magazine of Fashion* for the present month, price 1s., post free.

MRS. F.—The charge for one pinned and one flat pattern, of any costume, is 1s. 4d., i.e., 1s. for the pattern pinned together to show the making up, and 4d. for an extra flat pattern to cut out by. For an additional 3d. you can also have an illustration of any costume or garment which has been issued two months or more, with a letterpress description and list of the quantities of materials required. There will be several new and elegant Ulsters on our Mantle Plate in October Number. We should have replied to you by post had you observed Rule II.

Acknowledged with thanks, letters from Mrs. C. Fowler, Mrs. M. Jeens, E. D. (Manchester), Mrs. Grace, Ellen E. R., &c., &c.



412
October 1890

413
The World of Fashion.

414
Plate 1



415

416

417

October 1880

Plate 2

The World of Fashion.



October 1880

418

419

420

Plate 3

The World of Fashion.



421



422



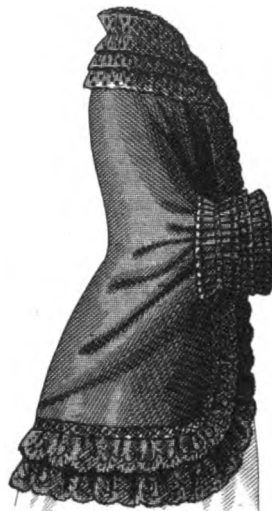
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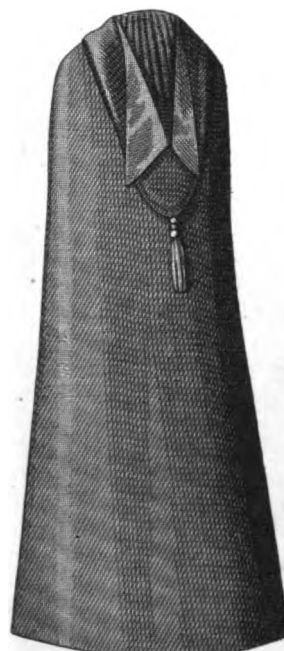
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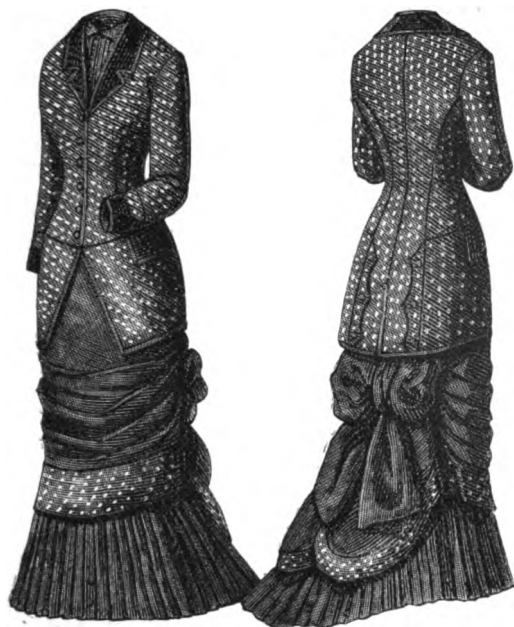
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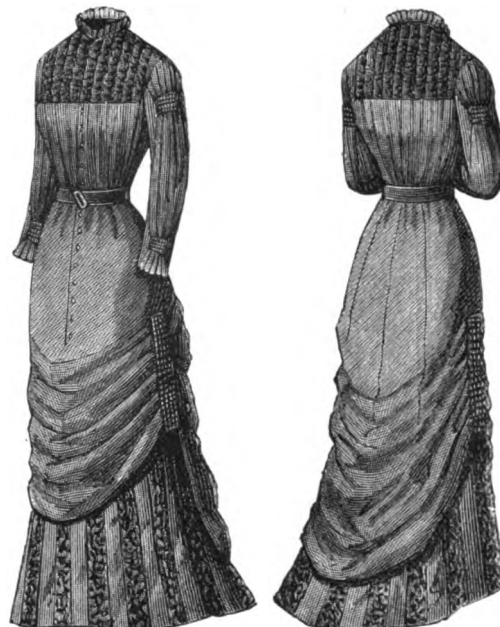
432

October 1890

Plate I



No. 433.—FRONT and BACK.



No. 434.—FRONT and BACK.



No. 435.—FRONT and BACK.



No. 436.—BACK and FRONT.

Full-sized patterns numbered as above may be had from the Editors, price Sixpence each, post free.

REVERSE VIEWS OF OUR PLATES 1, 2, 3, & 7.

PLATE 1.



412

413.

414.

PLATE 2.



415.

416.

417.

PLATE 3.



418.

419.

420.

PLATE 7.



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441.

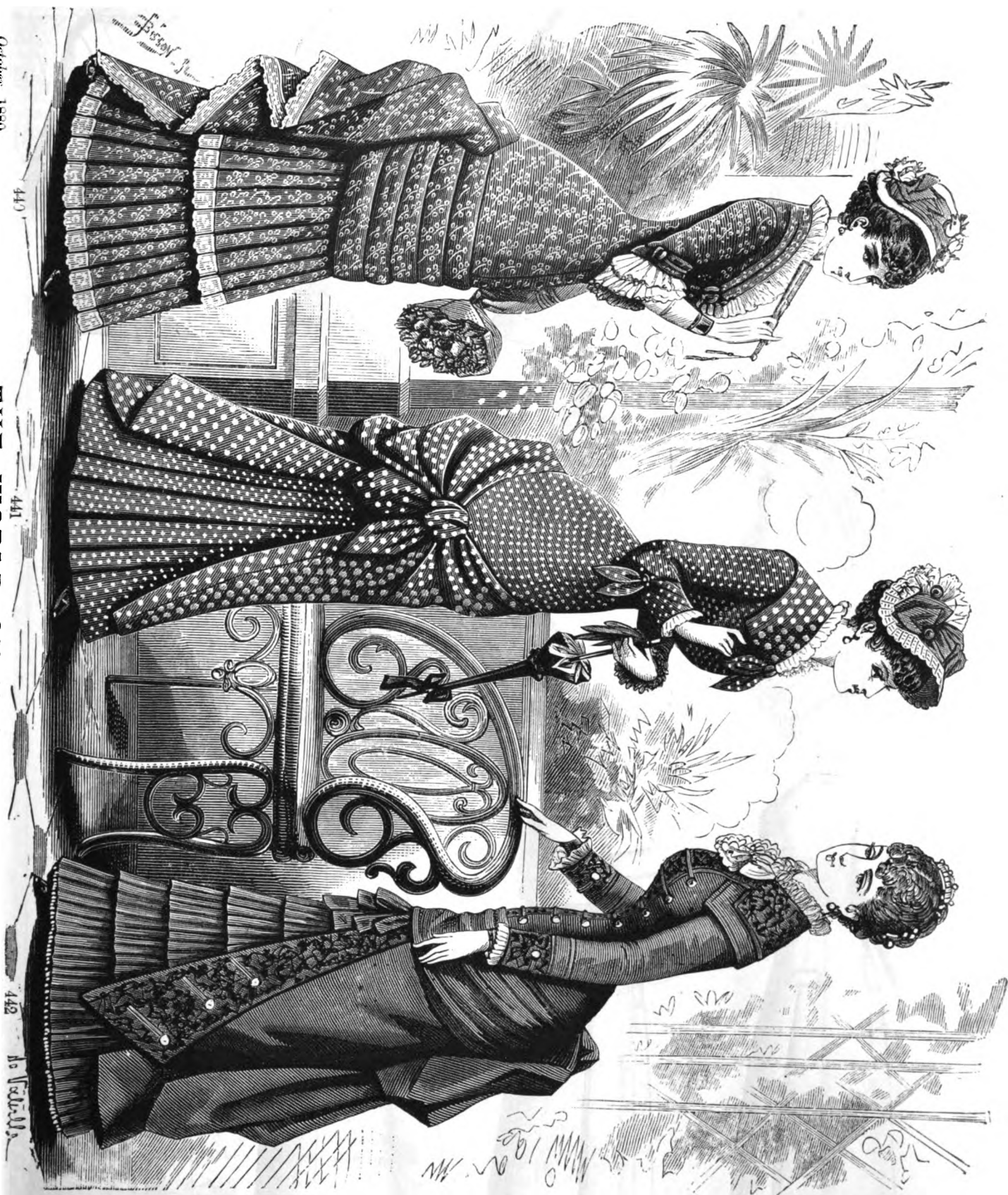
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October, 1880.

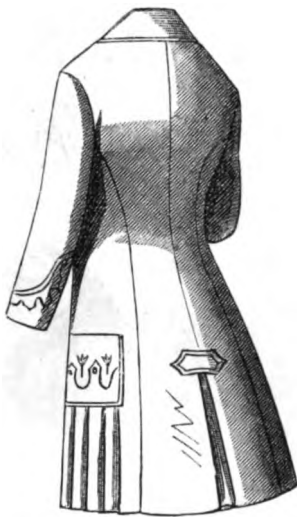
Early Autumn Costumes, from the *Grande Magasins Saint-Joseph*, 117-119, Rue Montmartre, and 2, Rue Jougnot, Paris.

THE WORLD OF FASHION.

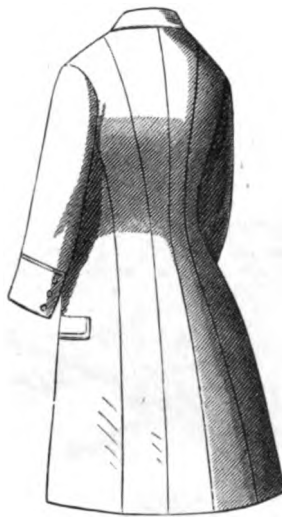
Plate 7.



REVERSE VIEWS OF OUR FOURTH PLATE.



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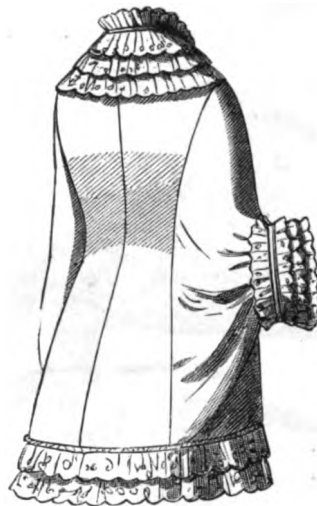
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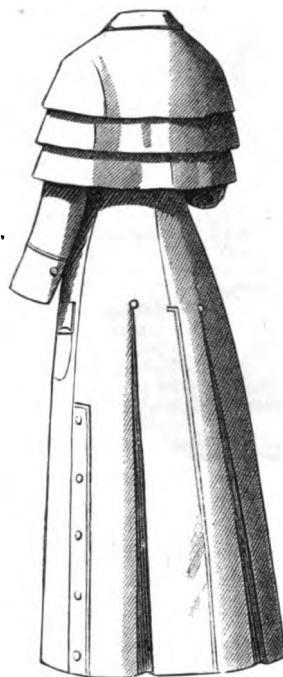
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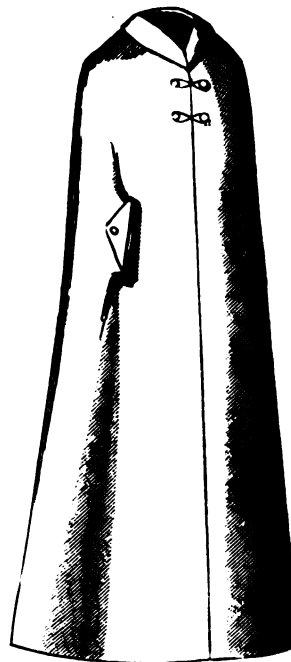
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432.

LE MONDE ÉLÉGANT OR THE WORLD OF FASHION;

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 682.

OCTOBER, 1880.

Vol. 57.

Observations

ON
LONDON AND PARISIAN FASHIONS.
FOR OCTOBER, 1880.

The fashions that have prevailed during the past twelve months, have been most favorable for the display of the fine forms of well-made Ladies; we never remember a time when costume has been better adapted to this end than that of the past season. Fashion, which is ever progressing, now seeks to add something more, and to assist the beauty of those who are not so perfectly made; we refer to those Ladies who are a little thinner than the standard;—a puffing at the top of the sleeve makes the arm appear larger; the puffing may be carried down to the wrist if preferred.

Most of the fashionable costumes have lately been designed so as to appear the best at front, now, attention is being drawn more to the sides; the two sides are now no longer a repetition of each other, but are arranged or trimmed in different ways; sometimes cords, and tassels are used for trimming, in other cases bows of ribbons.

Jacket Bodies for morning wear still continue fashionable; they are about the same length as those worn last winter, some are cut square all round, others have the fronts sloping from the top of skirt to the sides. The Polonaise style still continues in great favor. For carriage dresses, the style which is pointed back and front is most fashionable.

Black, in velvet, satin and silk, will be as much worn as ever; velvet trimmed with a brocade has a very elegant appearance. Brocade is being used in large quantities this season; Jackets made entirely of it are being much used, and sometimes a large part of the skirt is of brocade.

Some attempts are being made to re-introduce plaids, but it is too short a time since they were fashionable for these attempts to

succeed: we shall most probably have brocades of larger patterns.

In sleeves for morning wear there is not much change, except in those puffed at the top, which we have named above.

Walking dresses have the skirts much narrower and shorter. The fashionable colors are the various shades of brown; spotted materials are still fashionable; colored balayeuses, especially red, are worn at the bottom of dress skirts.

For Cloaks and Mantles, we have given all the latest styles in our fourth plate.

In Hats and Bonnets, the style that best suits the lady's face is considered the most fashionable. No particular style is now being worn to the exclusion of any other.

OUR PARIS LETTER.

Faubourg St. Germain, Paris,
Sept. 25th, 1880.

Ma Chère Amie,

Fashion has benefited greatly by the partial reconciliation of the Aristocracy with the Republic; dressmakers are now being fully employed. I already see a great improvement in taste: there is not so much of that extravagance and exaggeration that prevailed lately in the Fashion Journals. Your Magazine was the only one that gave costumes as really worn by the upper classes.

I will not go into the fashions that are ceasing to be worn; the close attention your artist pays to these things causes him to select nothing but from the very best authority.

My letter to-day will be on Lingerie, a topic I think always very agreeable to nimble fingers. I went yesterday to visit the show rooms of Mme. S—, and there I saw all the new creations of fancy and elegance, which indeed they are. I saw a *Matinée* for winter wear, made of twilled white silk, the sleeves gathered up from the elbow to the cuff, which was made of an Indian material, in which all colors were woven in a fancy pattern, with gold threads glistening here and there; a wide lace was *coquillé* at the end of the sleeve to fall over the hand, looped up here and there by bows of various colored ribbons. All round the neck, front, and bottom the *Matinée* was trimmed to correspond.

Under petticoats are little *bijoux* that you can make yourself: first well understand that each petticoat forms two petticoats, the lining of *surah* is joined to the upper petticoat by the band only; a high *plissé* of *surah* edges the lining, which is generally made of pink, blue, or mauve, irrespective of the color of the upper petticoat. This latter is made sometimes of

stockingette, maillot, or of thick twilled silk; the maillot being very clingy, like the Jersey material, it proves very warm for winter, and not embarrassing as to fulness. It is made in maillot to reach nearly to the knees, from thence starts a plain flounce of red silk, and on this flounce is laid four small full flounces of red silk, each edged by black lace.

Profusion of lace everywhere (and on everything). Drawers are little marvels of embroideries, plissés, laces, and ribbons; under bodices and chemises are trimmed in the same way, and remain of the same shape. The grand idea, the great creation of Mme. S—, her pet article, seems to have been the Dressing Gown, the Breakfast Gown, and Tea Gown: there, fancy has had no bounds. Every combination I have seen appeared to me more and more beautiful. A woman seems an angel when surrounded by such a cloud of lace: the colors selected were sky blue, soft buff, cream, pink, all of *surah* and silk; sometimes cuffs and collar were of a deep colored velvet, which made the contrast very rich and showy: the fronts of the dresses were made of Indian muslin, of the same shades, and all trimmed with *coquilles* of lace and ribbon, sometimes broad, sometimes very narrow.

The shoes to be worn with these dresses are composed of two shades of a color: the toe and instep being of one, and the back part of the shoe being of another shade.

Let me note in passing a novelty in Gentlemen's costumes. I have seen a gentleman's shirt in which the *plastron*, instead of being fastened in the middle, was buttoned at the side: this new way keeps the front of shirt quite free from creases.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

THE HARRINGTON CORSAGE. (414).

Our first pattern is the Corset for the Harrington Costume, which is shown on the Third Figure of Plate 1. It fastens at the left side, and has a *revers* turned back, on one side only, from the neck to the chest. The pattern is given complete, and consists of five pieces, viz.:—Back, side of back, front, collar, and sleeve. The seam of the back, which is carried up to the shoulder, is marked by two small cuts in each piece. On the front we have marked the breast pleats by pricking, and have indicated the crease of turnover and the middle of front by pricked lines. On the sleeve, the form of the underside and the cuff are indicated by pricking.

BOY'S OSBORNE JACKET.

Our second pattern (all the pieces of which are marked by one round hole) is given at the request of a large number of our subscribers. It is for a boy of about 11 years old, and is to be worn with short trousers reaching a little below the knee. The Trousers Pattern may be had from the Editors for three stamps. This jacket is double-breasted, and may be made with two rows of buttons and holes, or it may have only one row at the side, similar to No. 414. The pattern consists of back, sidepiece, front, collar, and sleeve. The bottom edge must be sewn to a waistbelt of the same material as the jacket, bound on each edge by braid.

This suit is usually made of black or dark colored velvet or velveteen, the edges bound with braid, and the collar covered with quilted satin to match. If preferred, the suit may be of serge, Tweed, or woollen cloth of any kind. In this case the edges may be bound with braid or machine stitched; the collar may be of the same material or of quilted silk.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 6d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

••• The Reverse views of all the Costumes on Plates 1, 2, 3, and 7 will be found on Plate 6. The Reverse Views of Plate 4 will be found on Plate 8.

PLATE THE FIRST.

Fig. 1.—(412).—Young Lady's Promenade Costume of dark green *cachemire*, trimmed with light buff brocade. The polonaise is buttoned at back; it is gathered up in the middle of front, and at the back the two ends are fastened at each side below the hips, and from thence are allowed to drape over a *bouillonné* and *plissé* skirt. Will take 10 yds. *cachemire*; 2 yds. brocade; 2 yds. ribbon; 18 buttons.

Fig. 2.—(413).—The Fitzalan Visting Costume of black silk, trimmed with plain or beaded black lace. The costume is made *en princesse* behind; the fulness, instead of forming box pleats under the seams, is here brought over the seam, and gathered, the head of the gathers being covered by *passementerie*. In front, the corsage is formed by the lace trimming; it can, if preferred, be cut separate from the underskirt. The front is draped in shawl fashion, and fastens on each side by cord and tassels. Quantities required: 14 yds. black silk; 8 yds. wide lace; 8 yds. narrow lace; 4 yds. cord; 4 tassels; 6 rosettes of *passementerie* for the back.

Fig. 3.—(414).—The Harrington Promenade Costume of marine blue brocade and poplin. The jacket is made round, with five seams at back; it is ornamented by collar and cuffs piped with red silk. The overskirt is elegantly draped at the left side by bows; at the right it is slightly gathered: it is piped all round with red, and trimmed with bows. The underskirt is made of seven small *plissés*, and a small red *surah plissé* edges the skirt. Quantities required: 4½ yds. brocade; 10 yds. poplin; 2½ yds. red *surah plissé*; ½ yd. silk for piping; 12 buttons.

We give the full-sized Pattern of this Corset.

PLATE THE SECOND.

Fig. 1.—(415).—The Dover Travelling Costume of grey serge. The jacket is worn with a belt, and is pleated back and front; the overskirt is laid in seven deep folds in front, and well puffed behind over a *plissé* underskirt. It will require 12 yds. serge; 3 yds. red *surah plissé*; 12 buttons.

Fig. 2.—(416).—The Harbord, an elegant Carriage Costume of black velvet, trimmed with brocaded *velours frappé* ribbon. The body is pointed back and front, trimmed with *revers* and satin ribbon; the tablier is laid shawl fashion, caught up at the left side by cord and tassels, and at the right by a cascade of loops of cord; at back it is caught up by a trimming of tassels and *passementerie*; the underskirt consists of two *plissés* flounces. Quantities required: 18 yds. velvet; 16 yds. *velours frappé* ribbon; 4 yds. cord; 4 tassels; 18 satin buttons.

Fig. 3.—(417).—The Constance Carriage Costume for a young Lady. It is of blue brocade and silk of the same color. The *princesse* polonaise is elegantly draped at sides; it buttons at back, the looping up of which is very graceful; the underskirt is a long *plissé*. Quantities required: 7 yds. brocade; 10 yds. silk for whole petticoat; 18 buttons.

PLATE THE THIRD.

Fig. 1.—(418).—The Adeliza Dinner Toilette of mastic-colored *mousseline de laine*, trimmed with striped brocade and pipings of pink silk. The jacket body is opened square in front, and trimmed with a band of brocade; the skirt in front is laid in deep *plissés* from top to bottom, edged by a piping of pink silk; a scarf, starting from under the *pouff* at back, crosses the skirt, and joins in front by a loop; the sides of the skirt are slightly *bouillonnés*. The back is well puffed out by a pink bow. The skirt is trimmed by two *plissés*, and edged by a narrow pink *plissé*. Will take 7 yds. *mousseline*; 4 yds. brocade; 1 yd. silk for piping; 3 yds. pink *plissé*.

Fig. 2.—(419).—The Sandys Ball Toilette of light blue *mousseline de laine*, trimmed by insertion and buff lace. The *cuirasse* is pointed back and front, and is laced up behind; the tunic forms draperies on the hips, and falls slightly draped on the train; two points are laid across the front, both slightly full, and trimmed with lace and insertion. The skirt is ornamented with *plissés* and a *coquillé* of *plissé*. Quantities required: 8 yds. *mousseline de laine*; 10 yds. lace; 10 yds. of insertion; 3 yds. *plissé* for the bottom of dress.

Fig. 3.—(420).—The Sybella Dinner Dress, of brown silk, trimmed with brocade. The body is pointed in front, and forms a jockey behind; deep points of brocade edge the *cuirasse* from the front to the side seam at back; the same trimming is placed on the tablier, which is slightly gathered. The back consists of two draperies: one of brocade, the other of plain silk; both are gracefully intermingled and draped on the train. The dress is enlivened with cardinal red bows, and a red *balayense*. Will take 14 yds. silk; 5 yds. brocade; 3 yds. cardinal red ribbon; 3 yds. cardinal red *plissé*.

PLATE THE FOURTH.

MANTLE PLATE

FOR AUTUMN AND WINTER, 1880.

421.—The Parisian, a demi-saison single-breasted Jacket of drab cloth. The pockets, cuffs, and collar may be ornamented with embroidery; the sides of the jacket are *plissés* from under the flaps of the pockets. Will take 2½ yds. cloth; 24 buttons.

422.—The Kathleen double-breasted cloth Jacket, with breast pocket. Quantities required: 2½ yds. cloth; 24 buttons.

423.—The Marcia Polisse for velvet or seal-skin. It is made half tight-fitting, and is trimmed with satin bows. Will take 6 yds. velvet; 7 yds. ribbon.

424.—The Copenhagen Paletot of brown cloth, trimmed with astrachan fur. Quantities required: 2½ yds. cloth; 2½ yds. astrachan; 12 buttons.

425.—The Asturias Mantle of black silk, lined with blue flannel, and trimmed with *passementerie* and fringe. Will take 6 yds. silk; 8 yds. fringe; 6 yds. *passementerie*; 1 tassel; 1 yd. ribbon.

426.—The Portia Visite with gathered sleeve. It is made of Shuddas, trimmed with lace and *passementerie*, and will require 4 yds. Shuddas; 16 yds. lace.

427.—The Odeyne cloth Mantle, trimmed with fur and bows of ribbon. Quantities required: 2½ yds. cloth; 5 yds. fur; 5 yds. ribbon.

428.—The Eugenie Visite Mantle, of black *cachemire de l'Inde*, trimmed with *plissé*, lace and *passementerie*. Will take 3 yds. *cachemire de l'Inde*; 14 yds. *plissé*; 6 yds. fringe.

429.—The Somerset double-breasted Ulster, made of Waterproof cloth 27 inches wide. Will require 5 yds. cloth; 24 buttons.

430.—The Montrose, a double-breasted Ulster with a triple Carrick collar. It is made of cloth of any fancy kind, and will take 6 yds. cloth; 36 buttons.

431.—The Saltoun Circular Cloak without seams. It is of black *cachemire*, lined with flannel; the hood is lined with red silk. Will take 1½ yds. shawl width *cachemire*; 1 yd. silk; 1 tassel.

432.—The Beaufort single-breasted Ulster and Hood. It is of any kind of cloth, and the hood is lined with *surah*. It will require 5½ yds. cloth; 24 buttons; ¾ yd. *surah*.

PLATE THE FIFTH.

Fig. 1.—(433).—The Florise Costume of maroon brocade, trimmed with maroon silk. Will take 8 yds. brocade; 6½ yds. silk; 12 buttons.

Fig. 2.—434.—The Modjeska Costume with *bouillonné* body and gathered sleeves. This is a very-becoming style for slender figures. It is made of blue *cachemire de l'Inde*, with a petticoat of blue brocade and *cachemire*. Quan-

ties required: $4\frac{1}{2}$ yds. *cachemire*; 3 yds. brocade; 18 buttons.

Fig. 3.—(435).—The Stanhope Costume of white oatmeal cloth, laced at the back and crossed by an *echappe* of red *foulard*; the small *plissé* at the bottom is red, also the puffings of sleeves. Will take 7 yds. cloth; 4 yds. *foulard*; 2 yds. *plissé*.

Fig. 4.—(436).—The Russell Promenade Costume of spotted black and white material, and of black satinette. It is a very elegant costume, and will require 5 yds. spotted material; 6 yds. satinette; 24 buttons.

PLATE THE SIXTH.

This Plate contains the Reverse Views of Plates 1, 2, 3, and 7.

PLATE THE SEVENTH.

(Costumes from the *Magazins St. Joseph*, 117—119, Rue *Montmartre*, and 2, Rue *Joquelet*, Paris.)

Fig. 1.—(440).—Promenade Costume of a chocolate brown *Pompadour* material, with sprays of colored flowers. It is elegantly trimmed with white lace, and is composed of a *Polonaise* and under skirt. The bottom edge of *Polonaise* forms five deep folds which end under the *puff*, which is finished by a cascade reaching to the bottom of the skirt. The under skirt consists of two deep *plissés*. It will take $17\frac{1}{2}$ yds. of *Pompadour* and 18 yds. lace. Price, made up in *Cretonne*, at the *Magazins St. Joseph*, £2 12s. 6d.

Fig. 2.—(441).—Morning Promenade Costume of material with spots of two sizes, the colors being alike in each. There is a *Polonaise* and deep kilted under skirt of the smaller made spots, while the *Pelerine* collar and the scarf are of the larger spotted material. The scarf is very deep and might almost be called an upper skirt. The two ends are fastened at right side by a knot and ends, the part below the knot being left open to show the kilting. It will take 10 yds. of the material with small spots, and $5\frac{1}{2}$ yds. of the larger spots, and is supplied, made up in the new "*Cretonne*," at the *Magazins St. Joseph*, at £1 11s. 6d.

Fig. 3.—(442).—Early Autumn Costume of dark colored woollen, trimmed with brocade. The *Polonaise* has a brocade gilet in front, and is fastened by long loops of cord and buttons: the skirt has *revers* of brocade, and is opened in front to show the under skirt, which is formed of five rows of *plissés*. The sash is knotted behind and draped to form the *bouffant*. Round the neck is a double cape, the upper one being of brocade. Quantities required: 11 yds. of 47 inch material; 3 yds. brocade; 24 buttons. The complete costume is supplied by the *Magazins St. Joseph*, at £3 18s. 9d.

PLATE THE EIGHTH.

This plate shows the reverse views of the Mantles, etc., illustrated on Plate Four.

A COUNTRY FLOWER.

BY HELEN LESTRANGE.

CHAPTER III.



HEN the letter written by her grandfather to Mrs. Bannatyne had been dispatched, Ruby Thellusson sat down calmly to await the events which might follow its arrival at Coombe-*wick Place*. She felt herself bound by the promise her dying grandparent had demanded, but which his sudden death prevented her giving in words, and until Mrs. Bannatyne's wishes concerning her should be known, she determined to take no step in settling her future affairs.

On the evening after the funeral, she took advantage of Will's usual after-tea visit, to ask him to keep silence for a time on the subject of their engagement, which, after demurring a little, the young man had promised.

Truth to tell, Will Clyde, now the first burst of his enthusiasm was over, was not unwilling to allow the affair to remain in abeyance till such time as Ruby's future should assume a more definite aspect. He had sufficient love to take her, poor as she was, but he felt she would be more acceptable if the rich aunt could be persuaded to make a suitable provision for her. On the other hand, there was a possibility that Ruby's application to her aunt might result in that lady taking the girl entirely under her own charge, and refusing her consent to the rustic suitor who had ensnared poor Ruby's untutored fancy.

But Will Clyde had his share of masculine vanity, country-bred as he was, and he felt too sure of Ruby Thellusson's constancy to experience much uneasiness at the prospect of her aunt's interference. He had a large portion of that narrow-minded conceit which is often found among the young "sons of the soil," especially among such as are also only sons of indulgent mothers. The bounded, isolated life which Will Clyde led at *Denstone*, where his position was an important one, gave him an exaggerated idea of his own merits and desirability, and the lack of other men's society, men with whom he might have measured his mental and moral strength, prevented his finding his level, as the youth of cities do, to their own and to the general advantage.

Thus no thought that a better man might win from him the prize which he already held

somewhat loosely, disturbed the young man's mind, and he was content to hold his peace concerning the state of his feelings towards Ruby. He came every evening to the vicarage, and was kind and affectionate in his manner to the weeping girl, whose life-path had led her to so bleak a point of lonely desolation; but he was careful to avoid an extreme show of his affection, and though Mrs. Clyde might suspect how matters stood, she was not sure.

Thus no conflicting feelings or doubtful advice stirred the calm of Ruby Thellusson's days as she waited for her aunt's answer.

On the second day after the funeral the letter came; an aristocratic epistle, with a thin black border, and a faint scent of stephanotis. The address, to *Miss Ruby Thellusson*, was written in a fair, upright hand, and altogether, poor trembling Ruby thought it looked promising. She broke the seal and read:—

"My dear Niece,

"I am too much of an invalid to write a long letter, but I am unwilling to depute the pleasant task of bidding you welcome to anyone, so you will be content with a few words. Come to me at once. Simmonds, my maid, an elderly woman whom I fully trust, will leave here by a late train this evening, and will be with you to-morrow afternoon. Return with her without delay. I have instructed my lawyers to arrange your grandfather's affairs. I learn from his last letter that you have no other friends: your future shall be my care; but as I am under an old promise concerning you, I shall not be able to do for you all I could wish. But of this more when we meet."

The letter concluded with kind expressions and assurances of welcome, and Ruby, reading the cheering words, felt greatly comforted.

After breakfast, she went to the Church Farm, and showed her letter to Mrs. Clyde.

"Well, Ruby," said the good lady, after reading Mrs. Bannatyne's epistle, "this is what should be, but we shall miss you, my love, all of us. Northumberland is a long way off."

"But I soon shall return, dear Mrs. Clyde," cried Ruby with a sudden longing to sob out her secret on Mrs. Clyde's motherly bosom, but at that moment Phillis entered the room, with a bunch of early roses in her hand.

She kissed Ruby gently, and smiled upon her aunt, in her accustomed placid way, but there was a suppressed excitement in her manner which was very unusual with quiet Phillis Clyde.

"Phillis has had news this morning, too," said Mrs. Clyde to Ruby. "I think all the changes are coming at once."

Ruby looked inquiringly at her young companion, who answered:

"Yes, I have had this newspaper sent to me by an old servant of my poor father's, and Will has gone into Lindhope to ask Mr. Lascelles, the lawyer, if he knows the London firm mentioned here."

So saying, Phillis took an open newspaper from the table, and pointed out a marked paragraph to Ruby Thellusson.

"PHILLIS FAIRFORD.—*If the child or children of Phillis Fairford, of ———, who was supposed to have married about the year 18—, will apply to Messrs. Gordon and Gayford, of Lincoln's Inn, they will hear of something greatly to their advantage.*"

"That is your mother, then," asked Ruby, returning the paper. "Why, Phillis, suppose you turn out a great heiress?"

"That is not likely," answered Phillis Clyde, but the color came and went on her cheek at the thought, for all her demure reply.

"And Will is gone into Lindhope," said Ruby presently, as Phillis folded up the paper.

"Yes," replied Mrs. Clyde, "two copies of the paper were sent to Phillis, and a letter from a lawyer in London, and he has taken the letter and one paper to Mr. Lascelles."

A little chill fell on Ruby's heart as she heard this; a feeling of disappointment for which she blamed herself, that Will should not have waited to hear *her* news, which had been daily expected and which was of so much importance to both of them. For a moment she repented of her reticence in keeping their engagement a secret. Had their troth-plight been openly known, Will would not have gone about anybody's business, howsoever important, without waiting to hear what news had come from the aunt of his promised wife. But because he was bound to silence by her wish, he had been at liberty to ride off in haste to Lindhope to set his cousin's business going, and Ruby's important news must wait.

She kept silence for a minute or two, and battled with her disappointment, then she kissed Phillis Clyde, and wished that all sorts of good luck might come to her from this advertisement.

Phillis received the congratulations with her accustomed quietness, and presently the conversation turned to Ruby's letter, and the rapidly-approaching change in her life.

It was nearly noon when Will Clyde returned to Denstone, and before going to the vicarage to hear Ruby's news, he had a long conversation with his cousin, relating to her the par-

ticulars of his interview with Mr. Lascelles.

"I have left it all in his hands, Phillis," he concluded, "and he has promised to do his best for you, but he thinks you ought to go to London, so if you like, I will go with you."

The faint color flushed Phillis Clyde's cheek, but she answered quietly :

"I think aunt would be the better person to go, Will, thank you;" and without further parley, she went about her homely duties in the old farm-house.

But quiet as she was in outward demeanour, there were deep feelings at work, and at work in noisy fashion, in Phillis Clyde's mind; and many a vague wonder presented itself to her as she turned cheeses and moulded butter in the long, cool dairy.

What did this advertisement mean? Something to her advantage. That, she argued sagely, must be money, and if money, was it much or little? Was it only a pittance, just enough to make her independent in a rough homely way? or was it wealth, such wealth as might open to her the gates of an enchanted land,—or, rather, of a land that was enchanted to her, though it was commonplace ground enough in reality, a pathway through life by the side of her cousin Will.

My reader must remember that Phillis Clyde knew nothing of the promise between Will and Ruby Thellusson, but she knew enough of the young man's practical nature to judge that the additional advantage of money would turn the scale of Will Clyde's choice.

So Phillis pondered over her homely work, permitting unpractical dreams to accompany very practical tasks, and the day passed on.

Meanwhile Mrs. Simmonds, the trustworthy attendant who was to accompany Ruby Thellusson to Coombewick Place, arrived at Denstone Vicarage. The good woman had also served Ruby's mother when a girl in her father's home, and she fairly wept over the young orphan who had the eyes and hair of her long-lost mistress; and Ruby's tears flowed afresh in very sympathy as Simmonds spoke of her dead mother.

Mrs. Bannatyne had arranged her niece's immediate departure from Denstone, and Simmonds at once undertook the packing of Ruby's simple wardrobe.

Ann Eccles and her husband were to remain at the vicarage until the arrival of Mr. Thellusson's successor, and all arrangements concerning the sale, &c., had been undertaken by Mrs. Bannatyne's solicitors, so that poor Ruby's flitting from the home of her childhood, was not

a complicated business.

But the partings which came of necessity were less easy. The journey was to commence at a very early hour on the following morning, so Ruby bade farewell to Mrs. Clyde and Phillis that night.

It was hard work to say the parting words to her lover's mother, and not to speak of the love-link between them, and once Ruby looked at Will as though she wished him to tell all, but he turned away his face, so for very maidenly shame Ruby kept silence, and neither Mrs. Clyde nor Phillis knew that they kissed and cried over Will's promised wife.

It had been arranged that Will Clyde should drive the travellers to Lindhope station, and as no better means of conveyance seemed to present itself, Mrs. Simmonds, though chafing at the obligation, as it seemed to her, was fain to accept the kindness. So in the early summer morning, Ruby Thellusson drove away from Denstone to begin her new life among new people.

At the station Will Clyde snatched a moment's private conversation while Simmonds was following the luggage.

"Ruby," he said, "you will be true to me."

"I will," she answered simply, the tears standing in her large eyes.

"And—Ruby—" he hesitated, "if you should change—"

"I shall not change," she said with girlish confidence.

"But if you do," he persisted, "you will let me know—"

He could not say more, and he felt he had perhaps said too much, for there fell a cold change on the girlish face of Ruby Thellusson.

Then the train came in, and Simmonds hurried her young charge into a first-class carriage. Will Clyde, watching the train glide away, felt as if he had taken a very long farewell of his girlish love.

CHAPTER IV.

"Mr. Penscott," announced the butler, throwing open the door of the morning-room at Coombewick Place, and the master of Penscott Castle stepped forward eagerly to greet Mrs. Bannatyne and Ruby Thellusson.

Three months had passed since Ruby came to Coombewick Place, and the hot August sunshine was flooding the land, and the reapers were busy on hill-side cornfields.

Ruby still wore deep mourning for her grandfather, but the dress was of rich material and elegant make, and a bunch of velvety-purple golden-hearted pansies on her breast

made a vivid spot of color, and added to the loveliness of the wearer.

A subtle change seemed to have passed over the girl since her residence with her high-bred aunt. The country flower had expanded its exquisite blossom, and a rare exotic sweetness seemed added to its originally healthy fragrance.

Ruby Thellusson made a lovely picture, standing in the oriel window and smiling at Rodney Penscott as he came to her side.

"A well-matched couple," thought Mrs. Bannatyne as she watched the friendly greeting, and Rodney Penscott's face, with its look of eager interest, gave color to the suggestion of her mind.

The conversation became general for half an hour, and then Mrs. Bannatyne proposed that Ruby should show Mr. Penscott some improvements in progress among the glass-houses. The young man eagerly embraced the proposition, and Ruby, with heightened color, consented, so they went their way among the flower-beds towards the long range of forcing-houses which stretched at the back of the Place.

Mrs. Bannatyne watched them earnestly till a corner of the shrubbery hid them from view, and then resumed her work with half a sigh.

"Poor little Ruby," she thought, "is it too much to hope for? I think not: she is beautiful, if simple; teachable, if not accomplished; a lady, though poorly-bred; and Rodney Penscott is his own master. Besides, sympathy must go for something. I am sure Laura Penscott loved Ruby's father, and why should not her son marry Harry Thellusson's daughter?"

So mused the mistress of Coombewick Place, her thoughts running through many channels that linked the past with the present and the future, and she was still deep in reverie when, an hour later, Ruby Thellusson entered the morning-room alone.

"Ruby," cried Mrs. Bannatyne. "where is Mr. Penscott? I had invited him to lunch."

"He could not stay," faltered Ruby nervously re-arranging the pansies on her dress, "he had an engagement."

Her changing color and trembling voice attracted the elder lady's attention, and she beckoned her niece to her side.

"You are distressed about something, dear," she said, drawing the girl to a seat by her side, and kissing her affectionately, "what is it?"

Ruby burst into tears, and shook her head, unable to reply in words.

Mrs. Bannatyne waited till the storm of nervous sorrow had spent itself, and then returned to her question.

"Tell me, Ruby, what ails you? Where is Mr. Penscott?"

"He has gone home," was the low reply.

"Can I guess why he has gone home, when he had accepted my invitation to lunch? Can I guess, Ruby?"

No answer, but a lower drooping of the head.

"He asked you to marry him, dear."

"Yes, aunt."

"And you——"

"I refused him."

"You refused him," cried Mrs. Bannatyne, "Ruby, you must be dreaming, you must be mad. How could you refuse him? Do you hope to do better? Can you hope to do as well?"

"I do not hope anything," sobbed poor Ruby, "I only know that I have refused him, that I was bound to do so, and that I am very miserable."

A shade of relief passed over the widow's face at the last words.

"Are you miserable because you refused him, Ruby?"

"Yes."

"Then why did you do so?"

No answer.

"Ruby," said Mrs. Bannatyne gravely, "are you keeping anything back from me? Is there any entanglement arising from your past life which obliges you to refuse such an offer as Mr. Penscott's, an offer which may never be repeated? Tell me truly, Ruby, keep nothing back from me now."

There was an agitated pause, broken only by a sob from Ruby, then she lifted her head, and looking bravely into her aunt's face, told her the story of her engagement to Will Clyde.

Mrs. Bannatyne heard her to the end without other interruption than an occasional encouraging word, and when Ruby had finished, she kissed her affectionately, and said in a cheery tone:

"Well, well, dear, I must not be angry, you were not brought up to value yourself aright. Now tell me one thing truly, is your secret engagement to this Mr. Clyde your only reason for refusing Rodney Penscott?"

"It is."

"And if you were free from it?"

"Oh! aunt," cried Ruby, "do not press me further. I am bound by that engagement; I must not think of anything else."

Mrs. Bannatyne said no more, but something in the fluttering tones and heightened color satisfied her, for she smiled gently to herself over Ruby Thellusson's bowed head, and stroked the rich dark locks with a look of great content.

CHAPTER V.

Mrs. Clyde sat in her pleasant farm-house kitchen, reading a letter. She was alone, for Will had gone about his accustomed business, and Phillis was in London, where her presence was necessary to establish her claim to a large property, which reverted to her through her mother. She wrote daily to Mrs. Clyde, keeping her well informed of the progress of her business, but it was not a letter from Phillis which now absorbed the worthy woman's attention.

The sheet over which she pored was daintily scented, and bore an emblazoned monogram; it was dated from Coombewick Place.

"Ruby hopes," wrote Mrs. Bannatyne, "*that you will accept the accompanying little gift in token of her unchanged affection for you, and of her gratitude for your life-long kindness. I was anxious that she should send you a more costly offering, but her own good sense prevailed. 'I will send only what I can afford,' she remarked to me, and I now think she was right. I may tell you in confidence, dear Mrs. Clyde, that although I can provide my niece with a home while I live, it is out of my power to make any future provision for her, as I have only a life-interest in Coombewick Place, and I was weak enough years ago to make a solemn promise to my father that I would not leave any money of my own to a child of Harry Thellusson's. I regret it deeply, but I am a woman of my word, and my father never released me from that promise; so that, unless Ruby marries while I live, I must leave her without a provision. When I say that this is imparted to you in confidence, dear Mrs. Clyde, I do not wish you to keep the knowledge of Ruby's circumstances from your son, for I understand that Ruby received much kindness from him, and I feel sure that he, as well as you and I, will heartily desire that our dear girl may be suitably settled in that rank of life to which, as her mother's daughter, she is well suited. I have spoken freely to you as Ruby's oldest friend, and as such I am sure you will understand me. With kindest regards, believe me, dear Mrs. Clyde, faithfully yours,*

"Evelyn Bannatyne."

A little sigh floated through the farmhouse kitchen as the reader closed the letter; a little faint sigh, in breathing which Mrs. Clyde put away her few fond fancies of how Ruby's loveliness and grace might have beautified the quaint old house, if she had come to the farm as Will's wife. She read between the lines of

the courtly, gracious letter, she knew that even if Will had loved Ruby with a whole-hearted manly love, she would have been denied to him. So in her motherly heart she was glad,—though with an ignoble gladness,—that Will's heart, even if touched, would not be broken when Ruby Thellusson mated with her equals, and passed from their simple lives to her own natural region. While she yet mused upon the subject, Will entered, and she placed the letter in his hand, remarking in an ordinary tone:

"It is from Mrs. Bannatyne, and Ruby has sent me a brooch. You had better read it."

Will Clyde took the letter to the window, and read it through twice before he spoke.

"I don't think people should make such promises," he said, referring to Mrs. Bannatyne's words, and with a cloud on his face he handed the letter back to his mother, and turned to leave the kitchen.

At the same moment a loud knock at the front door sounded through the house. Mrs. Clyde opened the door, Will following.

"Telegram," said a railway messenger, "shilling for portage, please."

Will handed the man his charge, and opened the missive, while Mrs. Clyde called to the maid for ale, at sound of which command the porter's eyes sparkled.

Will Clyde drew his mother into the parlour, and read the telegram aloud. It was from Phillis.

"All is settled favourably. I want you both to come to London as soon as possible. It is more than we thought."

Will Clyde thrust the telegram into his coat pocket, and walked moodily out. He sauntered through the home meadow, and into the little churchyard. How often he had played with Ruby and Phillis among the graves where,

"The rude forefathers of the hamlet sleep."

Beyond the churchyard was the vicarage, Ruby's early home, and within view of the spot whereon he stood, was the old may-thorn where he and Ruby had plighted their troth.

"I know what that letter means," he thought doggedly; "she will throw me over; yet, if it is true, what good could come of our marrying?"

Then he took out the telegram, and opened it upon a flat tombstone, a tombstone on which in years gone by the three children had played with pebbles and flowers.

"It is more than we thought," he repeated. "Phillis will be rich, and I could secure her now by a word. If I do not speak soon, some sharp London fellow—the lawyer perhaps—

will snap her up. I shall take mother to London this evening."

Ruby Thellusson was sitting on a rustic seat on the lawn at Coombewick. She was debating a serious question in her mind. Her recent conversations with Mrs. Bannatyne had shown her that the feeling she had taken for love, was only a girlish preference, born of her complete isolation from the world.

She acknowledged now, with a blush, that love was a very different thing from her regard for Will Clyde, and on this morning, nearly five weeks after Rodney Penscott's proposal, Ruby came to the determination that she would write to Will Clyde, and ask to be released from her mistaken engagement.

She remembered, with a shy feeling of thankfulness, that he had asked her to do so if her heart changed towards him, and though she had resented his words at the time they were spoken, she remembered them now with a glad sense of relief.

"I will write this very day," she thought, and rose from her seat as if to put her resolve into execution.

Turning towards the house, she met Simmonds, who carried a letter and a newspaper, both directed in Mrs. Clyde's well-known handwriting to Ruby. She took them from the maid's hand, and resumed her seat. Simmonds returned to the house, and Ruby, wondering why Mrs. Clyde should have sent her a newspaper, opened it first.

Her eye fell at once on a marked passage.

"On the 7th inst., at St. Winwulph's, City, Wilfred Clyde, of Denstone, to Phillis, only child of the late Andrew Clyde, of Low Leas."

The ground seemed to sway beneath Ruby Thellusson's feet, and a strangering sounded in her ears. What did this mean? Release for her,—freedom for her,—love for her.

A burning blush suffused her cheeks, and she hid her face, as if afraid of sun and sky.

"Ruby," said a low voice near her.

She gave a swift, upward glance, in which Rodney Penscott was fully answered.

So the lovely country flower bloomed into maturity among her natural fellows in the great rose-gardens of Love and Happiness, shedding around her a gracious perfume, and gladdening all hearts by her beautiful perfection.

The Court and High Life.

HER Majesty the Queen, with Princess Beatrice and Prince Leopold, has made many excursions to favorite places and spots of interest round Balmoral Castle during the month. H.R.H. the Grand Duke of Hesse-Darmstadt is on a visit to the Queen, accompanied by some of his children. The Court will remove to Windsor Castle early in November.

Their Royal Highnesses the Prince and Princess of Wales have spent part of the month at Abergeldie Castle; the Prince was chiefly engaged in deer-stalking, and paid several private visits in the neighbourhood, the first of which was to the Earl of Fife at Mar Lodge. Princes Albert Victor and George of Wales left Spithead on September 14, in the *Bacchante*, for a voyage round the world. The corvette proceeded to Vigo, to await the arrival of the detached squadron, under command of Rear-Admiral the Earl of Clanwilliam, C.B., with which it will make a cruise lasting about eighteen months.

The German manoeuvres drew a crowd of princely personages to Berlin, as guests of the Emperor and Empress, including their Royal Highnesses the Duke and Duchess of Connaught, the Duke of Cambridge, Prince Christian, the King of Greece, the Crown Prince of Austria, and the Grand Duke of Hesse-Darmstadt, who was *en route* for England.

The young Queen of Spain was safely delivered on Sept. 11th of a daughter, at Madrid. The infant Princess was baptized on the 14th, receiving the names Maria Mercedes Isabella. The ex-Queen Isabella was one of the sponsors, and the ceremony was attended by all the ministers and State functionaries, the service being performed by the Archbishop of Toledo.

Musurus Pasha, who has represented Turkey for many years at the Court of St. James's, has received from his illustrious master, the Sultan, the Grand Order of the Osmanlie in diamonds.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelsö Place, Kensington, W., and marked "Theatrical Department."

DEBURY LANE.

The success of *The World* is a real and genuine one, and more than that, it is one honestly deserved. Viewed as a drama, its plot is clever yet simple, its dialogue animated and telling, its situations startling and effective; viewed as a spectacle, it fully satisfies the most craving audience with its realistic scenes and unexpected incidents; and taken in either way, it affords one of the best entertainments in London. Mr. Augustus Harris acts with great power and skill the part of Harry Huntingford, being especially commendable in Tableau 8—Palace Chambers: The Wages of Sin. Mr. W. Rignold appears to great advantage as Sir Clement, and shows a good deal of "muscular Christianity" in his indignation at Ned Owen's treatment in the River Retreat. The explosion of the Infernal Machine is very realistic, and the terrible tragedy following the joke at Ned Owen's expense concerning the Equator, is a thoroughly artistic idea. The Raft Scene is very fine, the struggle for the last drop of water being almost

(Continued on page 12.)

DEVERE'S PARIS MODEL PATTERNS,

Price 3d., 4d., and 6d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine, and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM SEPT. 30th. TO OCT. 31st., 1880.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34 inches only. Instructions for enlarging or decreasing the size are enclosed gratis with each pattern.

All our patterns are posted at once on receipt of order, but there may occasionally be delay of one post, caused by the Government regulations for examining Book Packets. In case of undue delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

Ladies who prefer to have their patterns posted in envelopes, can have this done by enclosing a large envelope, stamped and addressed, with each order. The average postage will be 1d. each pattern.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the price of the two will be 1s. 4d.

For further information see Editor's notices on page 12.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

DRESSES AND COSTUMES.

- 109.—The Boulogne tunique, "Fishwife" style.
- 115.—Toilette for an elderly lady. Corsage & bouffant.
- 121.—The Agatha Costume. tunique and bouffant.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 140A.—The new Shoulder Cape, two styles.
- 142.—Lawn Tenuis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 169.—The Bernhardt Blouse Polonaise or Robe with waist belted and without plants in the body.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 196.—The Athole Costume. Basquine, double papiers, and bouffant.
- 222.—The Alexandra Costume. Corsage, Upper and under-skirts.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.
- 240.—The Connaught Costume. Double-breasted Basquine with coat collar; skirt and bouffant.
- 242.—The Adelaide Promenade Costume; Jacket, Tablier, panier, and Bouffant.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 244.—Dinner Toilette, Tunique Princesse, with draperies and pout.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 257.—The Patti Promenade Costume. Corsage—Redingote, Upper skirt and bouffant.
- 262.—The Rautzan Costume. Corsage a revers, double tunique a revers and bouffant.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Leitrim Afternoon Tea Gown, complete.
- 272.—The new Jersey Costume. The Corsage arranged for elastic materials, and to lace up the back. Draped upper skirt, to be fastened with a sash at the back.
- 272A.—Under skirt for the above.
- 274.—The Alice Promenade Costume, Jacket, upper skirt, and bouffant.

- 276.—The Myrtle Promenade Costume. Corsage Redingote, draped tablier, and bouffant.
- 277.—Cloth Travelling Costume. Corsage, Redingote, tunique, and bouffant.
- 278.—Bride's Dress. Corsage, panier, tunique, and train.
- 280.—The Gainsborough Costume. Corsage chassee, and tunique.
- 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.
- 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 297.—The Maynard Visiting Costume. Corsage a gilet, and draped upper skirt.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 302.—The Rosslyn Costume. Corsage Redingote, and upper skirt.
- 305.—The Bartet Dinner Costume. Pointed corsage, papiers, and bouffant.
- 319.—The Clothilde Polonaise Princesse.
- 322.—The Zeland Costume. Draped Princesse body and upper skirt.
- 323.—The Augustenberg Reception Toilette.
- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corsage, draperies, bouffant, and underskirt.
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.
- 327.—The Emyrtrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tenuis Pinafore.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 272A.—Underskirt for the above.
- 333.—Gilet for the Theatre.
- 339.—The Rochefoucauld Garden Party Toilette. Corsage, Draperies and under skirt.
- 340.—The De Gueydon Promenade Costume. Corsage a gilet and draped tunique.
- 341.—The Simplice Polonaise Princesse.
- 343.—The Barbanite Promenade Costume. Gilet, corsage, and revers and upper skirt.
- 345.—The Valdora Evening Costume. Pointed corsage, with square opening, papiers, and bouffant.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Plastron.
- 348.—Grandma's Reception Toilette. Corsage, papiers, and train.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.

JULY, 1880.

- 359.—The D'Antas Promenade Costume. Corsage, tunique, and bouffant.
- 360.—Garden Party Toilette. Corsage, Upper and under skirts, with train.
- 361.—The Audrey Costume. Corsage, tunique, and bouffant.
- 362.—The Dulcie Polonaise Princesse.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corsage redingote, and upper skirts.
- 365.—The de Bylandt Costume. Basquine and upper skirt.
- 366.—The Biancourt Polonaise.
- 367.—The Antrim Costume. Corsage a gilet and tunique.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Cassandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 371.—The Mirepoix Costume. Corsage and tunique.
- 372.—The Baronne Costume. Coat bodice, and tunique.
- 373.—The Luynes Costume. Pointed corsage, tabliers, and bouffant.

AUGUST, 1880.

- 375.—The Torquay Seaside Costume. Blouse-Polonaise.
- 376.—The Brighton Toilette. Corsage, Tunique, bouffant, and skirt.
- 380.—The Churchill Carriage Costume. Princesse tunique.
- 381.—The Amethyst Costume. Tunique princesse and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princesse tunique.
- 383.—Primrose Ball Toilette. Pointed Corsage, draperies, tablier, and train.
- 384.—Carrington Dinner Toilette. Tunique and revers.
- 385.—The Darea Promenade Costume. Corsage, double tablier, and bouffant.
- 386.—Harewood Black Silk Costume. Corsage, upper skirt, and bouffant.

- 387.—The Baden Travelling Costume. Corsage, tunique, and bouffant.
- 388.—Agnes Morning Dress. Corsage a gilet & skirt.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 391.—The Knollys Promenade Costume. Corsage, double tablier, and bouffant.

SEPTEMBER, 1880.

- 393.—The Glendon Promenade Costume. Corsage and looped tunique.
- 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.
- 395.—The Coburg Promenade Costume. Cuirasse body, upper skirt, and bouffant.
- 396.—The Feodore Dinner Dress. Corsage and skirt complete.
- 397.—The Solvyns Carriage Toilette. Corsage, tablier, and train complete.
- 398.—The Griselda Costume. Low corsage and revers, draped tablier and bouffant.
- 405.—The Lovelace Costume. Corsage, double draperies, and bouffant.
- 406.—The Hylton Black Silk Costume. Corsage, double tunique, and bouffant.
- 407.—The Chetwynd Costume. Corsage, Upper and under skirts.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corsage, drapery, and bouffant.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.
- 438.—The Paulina Costume. Pointed corsage with square opening, papiers and bouffant.
- 439.—The Pompadour Costume. Corsage, triple tablier, and bouffant.

PATTERNS FOR OCTOBER, 1880.

Plate 1.

- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzalan Costume. New Style of Princesse Polonaise.
- 414.—The Harrington Costume. Right and left sides of upper skirt and bouffant. (The Corsage is given with the Magazine).

Plate 2.

- 415.—The Dover Travelling Costume. Pleated blouse bodice, with belt and upper skirt.
- 416.—The Harbord Carriage Costume. Pointed Corsage, and right & left sides of upper skirt.
- 417.—The Constance Costume. Polonaise draped en Tunique.

Plate 3.

- 418.—The Adeliza Dinner Toilette, complete.
- 419.—The Sandys Ball Toilette. Pointed corsage, tablier, papiers, and bouffant.
- 420.—The Sybella Dinner Dress. Corsage, redingote with square opening, and drapery for the back.

Plate 4.

NEW JACKETS, VISITES, AND ULSTERS FOR AUTUMN AND WINTER, 1880-81.

- 421.—The Parisian cloth Jacket. Single-breasted with killed skirt at sides.
- 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- 423.—The Marcia Pelisse for velvet. Half tight-fitting.
- 424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted with wide collar and cuffs.
- 425.—The Asturias Visite Mantle for silk or cachemire.
- 426.—The Portia Visite, with gathered sleeves.
- 427.—The Odeyne Visite.
- 428.—The Eugenie Visite Mantle.
- 429.—The Somerset Ulster, double-breasted with shawl collar.
- 430.—The Montrose Ulster, double-breasted with triple Carrick capes.
- 431.—The Salkoun Circular Cloak, with new form of hood, and armholes at front.
- 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.

Plate 5.

- 433.—The Florise Costume. Single-breasted Corsage Redingote, with coat collar and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.
- 436.—The Russell Costume. Pointed corsage, gathered tablier and bouffant.

(Continued on the next page.)

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE

OCTOBER, 1880, (continued).

Plate 7.

- .. 440.—Promenade Costume. Corsage, drapery, and bouffant.
- .. 441.—Promenade Costume. Polonaise and deep scarf.
- .. 442.—Early Autumn Costume. Polonaise a gilet, and upper skirt with revers and bouffant.

UNDER SKIRTS.

Suited for Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
 - .. 8.—Duchesse Train Skirt, (new square style).
 - .. 48.—Dress Skirt of walking length.
 - .. 138.—Dress Skirt with medium Train.
 - .. 139.—Dress Skirt with long Train.
- The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

MANTLES, PALETOTS, PELISSES, &c.

USEFUL STANDARD STYLES.

N.B. Nos. 306 to 313 are Summer styles.

- .. 140.—The Victoria Mantelet.
- .. 202.—The Pauline Casaque, for velvet and lace.
- .. 203.—The Althea Paletot, single-breasted, for cloth.
- .. 204.—The Marion Paletot, double-breasted with shawl collar.
- .. 207.—The Barbara Visite, double-breasted.
- .. 209.—The Adeline Pelisse, close-fitting, with long skirt & wide sleeve.
- .. 210.—The Phillippa Manteau Visite: skirt long.
- .. 211.—Close-fitting, double-breasted Ulster, without belt.
- .. 211A.—Same style of Ulster, but single-breasted.
- .. 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- .. 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- .. 239.—Circular Cloak, or Rotonde, with round hood.
- .. 239A.—Circular Cloak, or Rotonde, with pointed hood.
- .. 241.—The Elizabeth Visite Mantelet.
- .. 246.—The Biarritz Sortie du bal; very elegant and novel.
- .. 255.—The Ottoline Waterproof, new single-breasted style.
- .. 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.
- .. 261.—The Heloise Visite.
- .. 306.—The Cavendish Redingote: Single-breasted.
- .. 308.—The Lambert Jacket.
- .. 309.—The Vienna Redingote: Double-breasted.
- .. 310.—The Victoria Visite Mantelet.
- .. 311.—The Marlborough Visite Mantelet.
- .. 312.—The Narcissa Mantelet.
- .. 313.—The Eastbourne Scarf Mantelet.
- .. 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- .. 315.—The Beatrice Visite.
- .. 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- .. 320.—New Spring Mantelet.
- .. 329.—The Cecil Visite Mantelet.
- .. 335.—The Langtry Jacket, with new shape of Langtry Hood.
- .. 374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.
- .. 379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.
- .. 392.—The London Visite Mantelet. Draped at back, with square ends in front.
- .. 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

HOODS.

- .. 212A.—Pointed Hood for Ulster or Mantelet. 3d.
 - .. 212B.—Round Hood for do. do. 3d.
 - .. 212C.—Cape Hood for do. do. lying quite flat on the shoulders. 3d.
 - .. 335A.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
- N.B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
- .. 335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

MOURNING COSTUMES.

- .. 123.—Deep Mourning Costume, for a parent.
 - .. 137.—Mourning Costume, pointed corsage & tunique.
 - .. 167.—Mourning Visite Mantelet.
 - .. 168.—Mourning Paletot, double-breasted.
 - .. 184.—Widow's Mourning Dress. Corsage and open tunique.
 - .. 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
 - .. 235.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
 - .. 270.—Mourning Costume. Corsage-Redingote and skirt.
 - .. 289.—Mourning Costume. Corsage and Tunique.
 - .. 332.—Deep Mourning Costume.
 - .. 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)
 - .. 351.—Half-mourning Pelerine Mantle, with pointed ends.
 - .. 352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- *.* For Underskirts, see above.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

(JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1880-81.)

- .. 399.—The Annette Costume. Draped Princesse tunique for a Girl of 8 to 10.
- .. 400.—The Olga Demi-saison Paletot. Single-breasted, with enpe collar, for a girl of 7 to 9.
- .. 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- .. 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- .. 403.—The Florence Toilette, for a Girl of 11 or 12. Princesse robe with sash.
- .. 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.
- .. 114.—Gilet Costume for a Girl of 6.
- .. 120.—Summer Costume for a child of 5.
- .. 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- .. 142B.—The same Pinafore, for a girl of 11 to 12.
- .. 143.—Plented dress for a little girl of 7 or 8.
- .. 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- .. 146.—Dress with low neck for a little girl of 5 or 6.
- .. 147.—Zouave Suit for boy 8 or 9 years old.
- .. 148.—Paletot or out door Jacket for a little girl 6.
- .. 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 6d.
- .. 150.—Man of War suit for a boy 9 or 10 years. 6d.
- .. 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- .. 151A.—Boy's Sailor's suit, age 10 to 11. 6d.
- .. 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- .. 162.—The Alice dress for a girl of 11 to 12.
- .. 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- .. 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesse and kilted flounce.
- .. 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and flounce.
- .. 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- .. 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- .. 176.—Polonaise and skirt for a child of 5 years old.
- .. 189.—Princesse Dress for a child of 4.
- .. 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- .. 214A.—Ditto ditto for a girl of 14. 6d.
- .. 224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
- .. 227.—Ball Dress for a Little Girl of 4 or 5.
- .. 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- .. 229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- .. 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- .. 283.—The Dora Costume, for a girl of 10 years old.
- .. 284.—The "Mary" Costume, for a little girl of 6.
- .. 285.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
- .. 286.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- .. 287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- .. 288.—The Clarice Dress, for a little girl 8 years old.
- .. 290.—Dress, with gathered body, for a young lady about 15 or 16. 6d.
- .. 328A.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.
- .. 328B.—Ditto ditto for a Girl of 10. 3d.
- .. 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- .. 335B.—The Alpine Hood. 3d.
- .. 336.—Princesse Dress for a Girl of 15. 6d.
- .. 337.—Princesse Dress for a Girl of 12. 3d.
- .. 337A.—Robe Princesse for a girl of 9 years old.
- .. 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and flounce.
- .. 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- .. 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
- .. 353.—Sun Hat for a Girl of 10 or 12. 3d.
- .. 354.—The Bobé Sun Bonnet for a Girl of 4.
- .. 355.—The Ninette Sun Bonnet for a Girl of 5 years old. 3d.
- .. 356.—Pinafore for a Child of 5 years old. 3d.
- .. 377.—Little Renée's Costume, for a Child of 5 years old.
- .. 378.—The Eglantine Costume, for a Girl of 6 or 7.
- .. 389.—Bathing Costume for a Girl of 14 or 15.

STANDARD BODY PATTERNS WITH BASQUES.

FOR ALL SIZES.

(In thin tissue paper, at Reduced Prices.)

CHILDREN and GIRLS' sizes 3d. each, post free.

Chest Measure 19, age 2; chest 20½, age 4; chest 22, age 6; chest 24, age 8; chest 27, age 11 to 12; chest 28½, age 12 to 13; chest 30, age 14 to 15.

Or may be had cut in brown paper,

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LADIES' SIZES, 4d. each, post free.

Chest Measures,—31½, 33, 34½, 36, 37½, 39½, 41, 42½.

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UNDERLINEN FOR LADIES.

All cut for Chest measure of 31½ inches.

- No. 1A, Dressing Gown. 6d.
 - No. 2A, Dressing Jacket. 4d.
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 - No. 4A, Petticoat Body. 4d.
 - No. 5A, Night Dress. 6d.
 - No. 6A, Petticoat, walking length. 6d.
 - No. 6A, Petticoat, body & skirt in one. 6d.
 - No. 7A, Chemise. 4d.
 - No. 8A, Full Drawers. 4d.
 - No. 8A, Chemise and Drawers combination. 6d.
 - No. 9A, Flannel Vest. 9d.
 - No. 9A, Lady's Bathing Dress. 6d.
- Price 4d. and 6d. each post free.
- N.B. The above set of 12 patterns (post free) for 3s. 6d.
- .. 273.—New Petticoat, walking length.
 - .. 273A.—Train to add to Petticoat No. 273, for evening wear.
 - .. 187.—Parisian Dressing Gown, Princesse style. 6d.
 - .. 291.—Princesse Chemise. 6d.
 - .. 295.—Ladies' Cooking Apron. 3d.
 - .. 358.—Peignoir or Dressing Jacket, with wide or bell-shaped sleeves.

UNDERLINEN FOR GIRLS.

All cut for Chest measures of 27 inches. Age 12.

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 - No. 15A, Drawers. No. 15A, Chemise and Drawers Combination. No. 16A, Flannel Vest. No. 17A, Flannel Petticoat. No. 18A, Bathing Costume.
 - No. 19A, Chemise. No. 20A, Night Dress.
- Price 4d. each post free.
- N.B. The complete set of 12 patterns may be had (post free) for 3s.

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All cut for Chest measure of 20 inches. Age 4.

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 - No. 24A, Chemise Drawers. No. 25A, Chemisette.
 - No. 26A, Body Drawers. No. 27A, Full Blouse.
 - No. 28A, Petticoat. No. 29A, Blouse. No. 30A, Night Gown. No. 31A, Chemise. No. 32A, Drawers.
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- N.B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33A, Cloak. 34A, Short Frock. 35A, Long Robe, or Monthly Gown if less trimmed. 36A, Petticoat. 37A, Short Princesse Frock. 38A, Long Petticoat, Cambric or Flannel. 39A, Shift. 40A, Bib. 41A, Night Jacket, lengthened to form Night-Gown. 42A, Shoe. 43A, Baby's Drawers or Couvre-linge.
- Price 3d. each, post free.
- N.B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

.. 318.—Pinafore for a child of 1 to 2 years old. 3d.

UNDER GARMENTS FOR GENTLEMEN, AND BOYS.

- .. 234.—Gentleman's Smoking Cap. Round shape. 3d.
- .. 234A.—Gentleman's Smoking Cap. Turban shape. 3d.
- .. 235.—Gentleman's Flannel Vest. Chest 37 inches.
- .. 236.—Gentleman's Woollen Shirt. Plain shape without yoke. Chest 37 inches.
- .. 236A.—Flannel Shirt for a Boy 13 Chest 32 inches. 6d.
- .. 236B.—Ditto ditto for a Boy of 6, Chest measure 26. 3d.
- .. 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
- .. 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
- .. 292.—Gentleman's Dressing Gown: Chest measure, 37 inches.
- .. 608.—Dressing Gown for a boy of 13.

. This list is added to every month; for particulars of which see succeeding numbers of the Magazine.
. Patterns are withdrawn from this list as soon as they go out of fashion.

. These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

appalling to sensitive minds. Mr. Harry Jackson is inimitable as Moss Jewell, and Mr. Charles Harcourt acts very powerfully as Bashford. Mr. Gibson interprets the character of Lunley with skill and discretion, the more commendable seeing it may easily be overdone, and Mr. Arthur Matthison makes a conscientious study of the small part of Owen. Miss Helen Barry makes the most of an ungrateful part, and Miss Fanny Josephs wins the sympathies of the audience by her graceful and frank rendering of Mary Blythe. Miss Fanny Brough sustains very creditably the character of Ned Owen. The accessories are truly wonderful. Having every legitimate element of success, we shall be surprised if this drama does not secure a reputation as wide as its name.

THE HAYMARKET.

This house, which was closed during the early hot days of September, opened on the 20th ult. with the ladies' comedy called *Leap Year*, in which Mr. John S. Clarke appeared as Dimple. This comedy, written by J. B. Buckstone, has not been acted in London for nearly a quarter of a century, and its revival under the able management of Mr. Clarke, is attended with great success. Mr. Clarke is also appearing as Major Wellington de Boots in *A Widow Hunt*, and is supported in both pieces by a talented and select company.

THE LYCEUM.

This favorite house, to the delight of Mr. Henry Irving's numerous admirers, reopened on Sept. 18, the programme commencing with a new and original comedy, in one act, by Mr. Pinero, entitled *Bygones*, a very happy illustration of the author's style, which has already become very popular in *Hester's Mystery* at the Folly. This is followed by *The Corsican Brothers*, for which extensive preparations have been made. The dual part of the twin brothers, Fabien and Louis Franchi, is supported by Mr. Henry Irving, who adds another success to his long list by his appearance in this role. Emilie de Lesparre is ably rendered by Miss Fowler, and a talented company sustain the principal characters.

THE GAIETY.

Here the famous American artistes, Mr. and Mrs. Florence, are making their mark in *The Mighty Dollar*. Mr. Florence sustaining the part of the Hon. Bardwell Slope in most amusing manner and unexaggerated style, and Mrs. Florence representing in an inimitable style the somewhat eccentric sayings and doings of Mrs. General Giltfory. The play, which bids fair to have a long run, is well mounted, and the minor characters are carefully played by a clever company.

THE STRAND.

After almost unprecedented success, *Madame Favart*, has given place to a new and original opera comique in three acts, entitled *Olivette*, in which Miss Florence St. John renews the favorable impression which she created in *Madame Favart*, and is ably supported by Miss Violet Cameron and M. Marius, assisted by a very powerful company.

SADLERS WELLS.

The spirited management of Mrs. Bateman, at this old and favorite house, has been marked with great success. During the month Miss Jennie Lee has appeared in her famous impersonation of Jo, the street Arab of Dickens's *Bleak House*. The stage is now occupied by *Othello*, with Mr. Charles Warner as the Moor. This talented actor is ably supported by Mr. Herman Vezin as Iago, and the part of Desdemona is played by Miss Isabel Bateman with all the grace and tenderness which have made this young lady famous in Shakespearean roles. The play is admirably mounted, and promises to be a great success.

Forbidden Fruit, preceded by *Therese*, is still running at the ADELPHI, and *The Upper Crust* continues attractive at the FOLLY. *Les Cloches de Corneville* continue to ring harmoniously at the GLOBE, while *The Pirates of Penzance* at the OPERA COMIQUE, *Belay* at the CRITERION, and *High Life Below Stairs* at the IMPERIAL, offer varied attractions to the playgoing public.

Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

PREPAID SUBSCRIPTIONS.

This Magazine will be sent post free to any place in Great Britain, and to other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 9d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

Subscriptions to be paid to LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.
Post-office ORDERS payable to LOUIS DEVERE & Co., at Young Street, Kensington.

COLONIAL AND FOREIGN SUBSCRIPTION LIST, FOR PATTERNS.

We have arranged to forward, post free, on the first of every month, selected patterns of the kinds required by each subscriber. Our charge for one pattern a month is five shillings and sixpence per annum, payable in advance; two patterns eleven shillings, and so on. Ladies are requested to say what kind of patterns are most useful to them.

URGENT ORDERS BY TELEGRAM.

All patterns ordered by Telegram shall be dispatched by the next post. Of course, we shall expect to receive stamps for the amount on the following morning. By this plan, if a Lady selects a dress in the afternoon, the pattern can be obtained by the next morning's post. These patterns are sent by letter post to prevent delay, so an extra stamp should always be enclosed.

EDITORS' POSTAL ADDRESS.

Ladies are respectfully requested to observe that all letters ordering patterns, &c., should be addressed to the Editors' Offices, 1, Kelso Place, Kensington, London, W., not to the Publishers, at Stationers' Hall Court, as the latter course occasions great delay in the execution of their orders.

JUVENILE PLATE.

FOR AUTUMN AND WINTER, 1890.

We will send, post free for 3 stamps, the Steel Plate Engraving of Children's Costumes which appeared in September last, with reverse views and description.

BOYS' COSTUMES.

We will send, on receipt of 12 stamps, the September Number of the "Gentleman's Magazine of Fashion," which contains a double colored plate of Juvenile Costumes, and which entitles the purchaser to any patterns illustrated on the plate for 2d. or 3d. each, post free.

PATTERNS PINNED UP.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the price of the two will be 1s. 4d.

PATTERNS WITH ILLUSTRATIONS.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

DEVERE'S MODEL BUSTS, 2s. EACH.

We beg to call the attention of Ladies and Dress-makers to our MODEL BUSTS, for fitting and trimming Dresses. The large sale we have for this very useful article, and the many kind expressions of approval which we receive from Ladies who have purchased a Bust, prove how widely felt was the want for so complete an adjunct to the dressmaking art. Price 2s. in all sizes, including crate, packing, and free delivery within four miles of Charing Cross, or at any London terminus. Full particulars and testimonials will be sent on application to Louis Devere & Co., 1, Kelso Place, Kensington, W.

Mrs. E. J. J. (Chester) writes:—

"I have generally had my patterns of Madame —, but really there is such a delay in receiving them, and so disobliging, that for the future I shall send to you. You are the most obliging business people I have dealt with."

Mrs. RICHARDS writes:—

"I have been a Subscriber to your paper for a long time, and find it of great use and help to me."

MRS. CALDER writes:—

"I have procured your most useful Magazine for this month, and I certainly admire it very much indeed; and the pattern sent last was a perfect success. I made several dresses from it which were much admired."

MRS. STEPHENSON writes:—

"She wants the pattern for a Lady with whom she is on a visit. She has recommended Messrs. Devere's Patterns and Magazine to numbers of her friends; the last pattern was excellent, a great success, and a beautiful out."

MRS. G. W. writes:—

"The Patterns given with your Magazine always fitted me beautifully before I got so stout, since then I have tried others who profess to keep all sizes, but they are just horrid; I find yours are the only ones I can trust."

MRS. WEARMOUTH writes:—

"I have now had your Magazine for about four years, and have seen several others, but I see no illustrations like yours, and no patterns so correct. They are just what is wanted for a country place like this."

MRS. BARKER writes:—

"It will be very nice to have the flat pattern to cut from as well as a pinned one. I felt glad when I saw you had arranged to do so at so slight a cost."

The above letters are a few taken at random from our immense mass of correspondence. They may serve to show that our endeavours to please our fair friends are appreciated, and they stimulate us to further endeavours in that direction. To deserve not success only, but the good-will and appreciation of our kind patrons, has ever been, will ever be, our aim.—ED.

Letters specially acknowledged, with thanks, from Miss Rothwell, Mrs. G. R., Miss Felicia Brown, A. G., S. E. R., A. J. (Bampton), Mrs. J. Tyler, &c., &c.

1 vol. cloth. fcap. 8vo., 5s.

POEMS AND SONNETS.

By HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

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"Shows careful workmanship and poetic feeling."—*Court Circular*.

"A poet commanding admiration by the force of her genius, and her unaffected grace, simplicity, and pathos."—*News of the World*.

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"There are everywhere evidences of a strong natural feeling, and a healthy elevating tone pervades the volume."—*West London Observer*.

"Miss Stockall is not only a landscape but a figure painter; indeed, her chief power is displayed in depicting the human subject. There is scarcely a phase or an incident of life into which her penetrating sympathetic song does not carry her, or from which she is not able to draw wise reflection or sweet consolation."—*Birmingham Daily Gazette*.

"Full of thought and tender feeling: thought that elevates, and feeling that is not tinctured with drowsiness or melancholy."—*Malvern News*.

"The writer speaks direct to our hearts in a manner that cannot fail to elevate."—*Keble's Gazette*.

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Order by letter, enclosing stamps, to Louis Devere & Co., 1, Kelso Place, Kensington, W.



November 1880 ⁴⁴³

⁴⁴⁴
The World of Fashion.

⁴⁴⁵ Plate 1



446

447

444

November 1880

Plate 2

The World of Fashion.



449

450

451

November 1880

The World of Fashion.

Plate 3



November 1880

The World of Fashion.

Plate 4

REVERSE VIEWS OF PLATES 1 TO 4.

PLATE 1.



443.

444.

445.

PLATE 2.



446.

447.

448.

PLATE 3.



449.

450.

451.

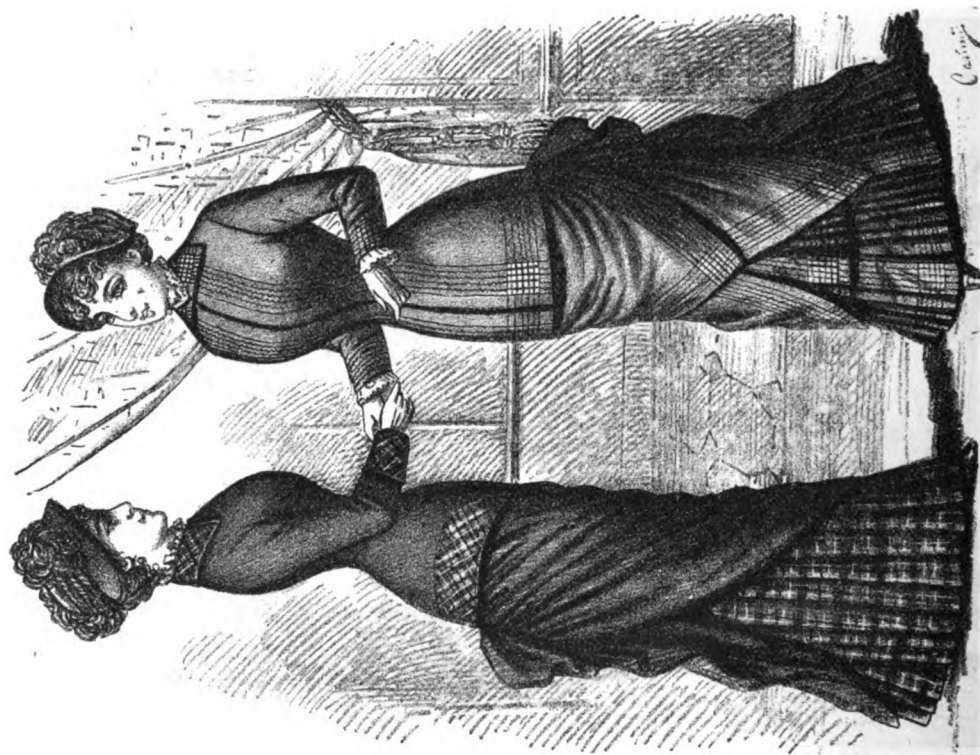
PLATE 4.



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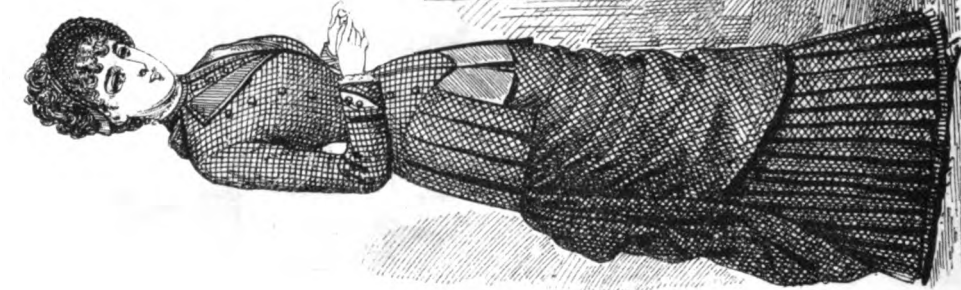
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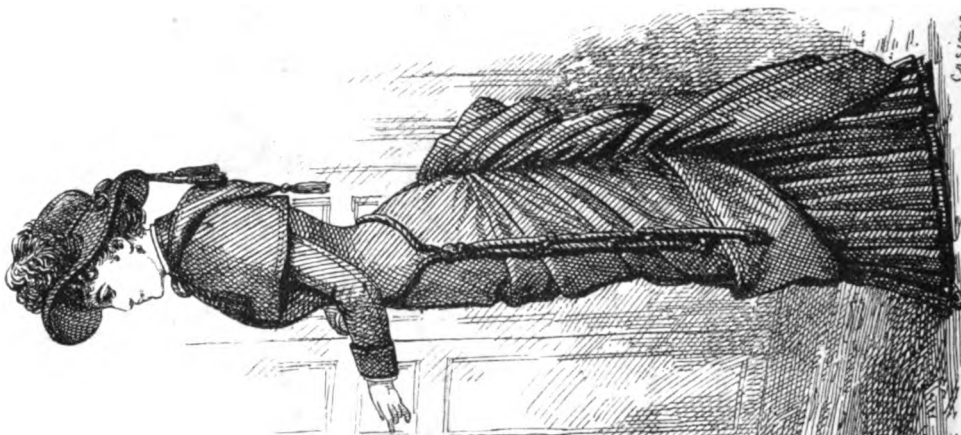


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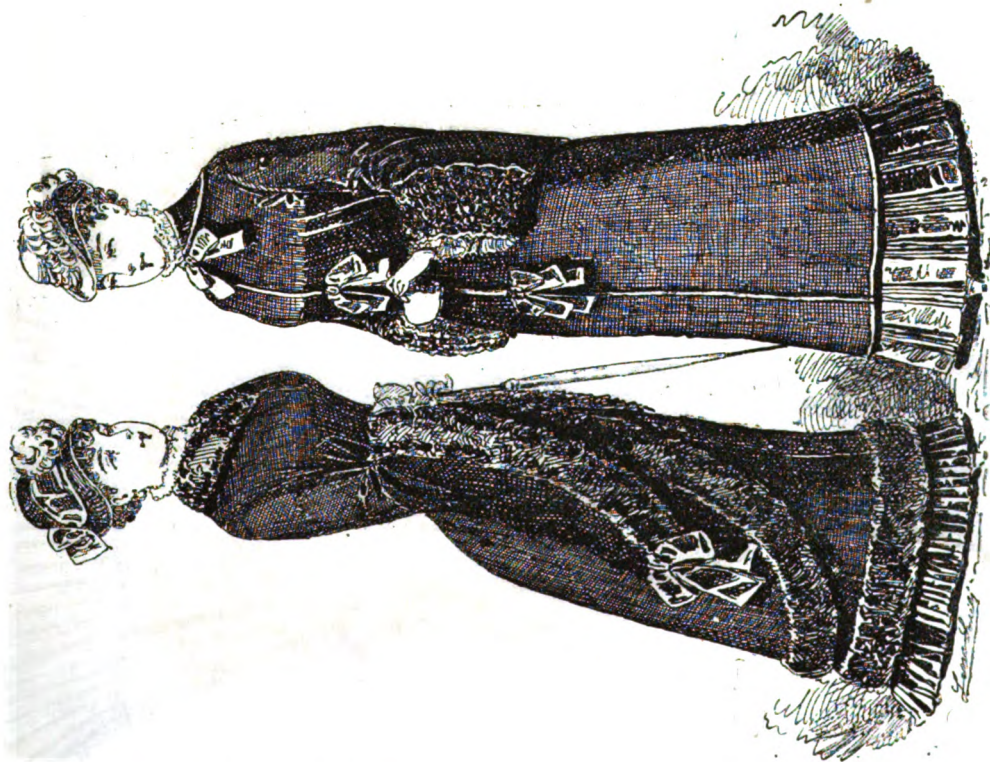
These Costumes are from the Grand Magazins AUX TROIS QUARTIERS, 21—23, Boulevard de la Madeleine, Paris.

Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.

November, 1890.

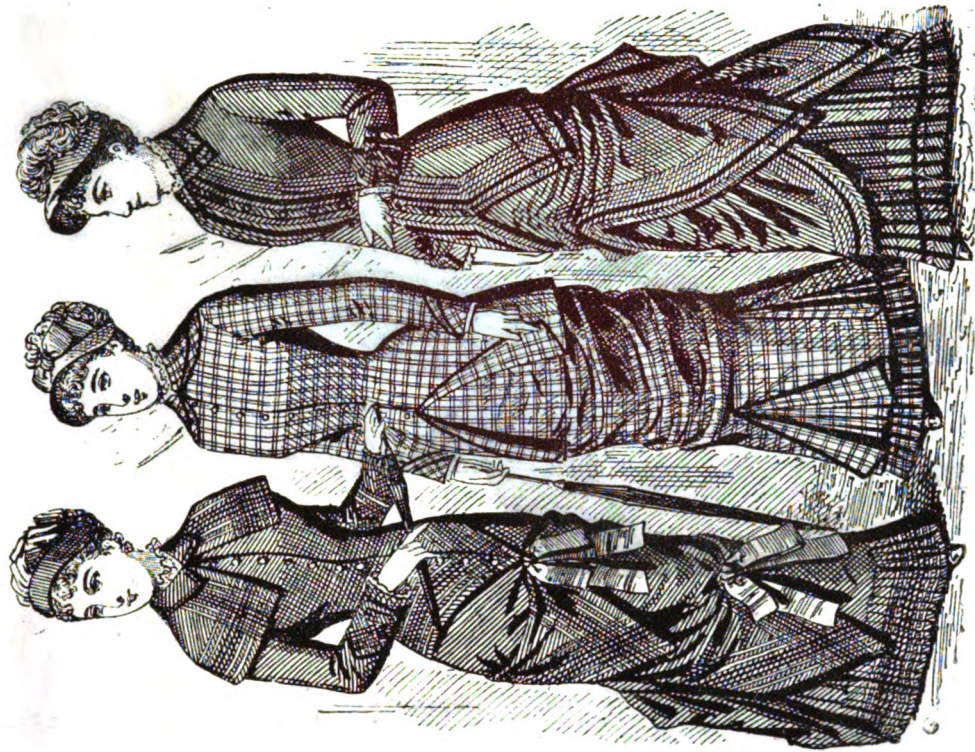
The World of Fashion.

Plate 6.



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460



461

462

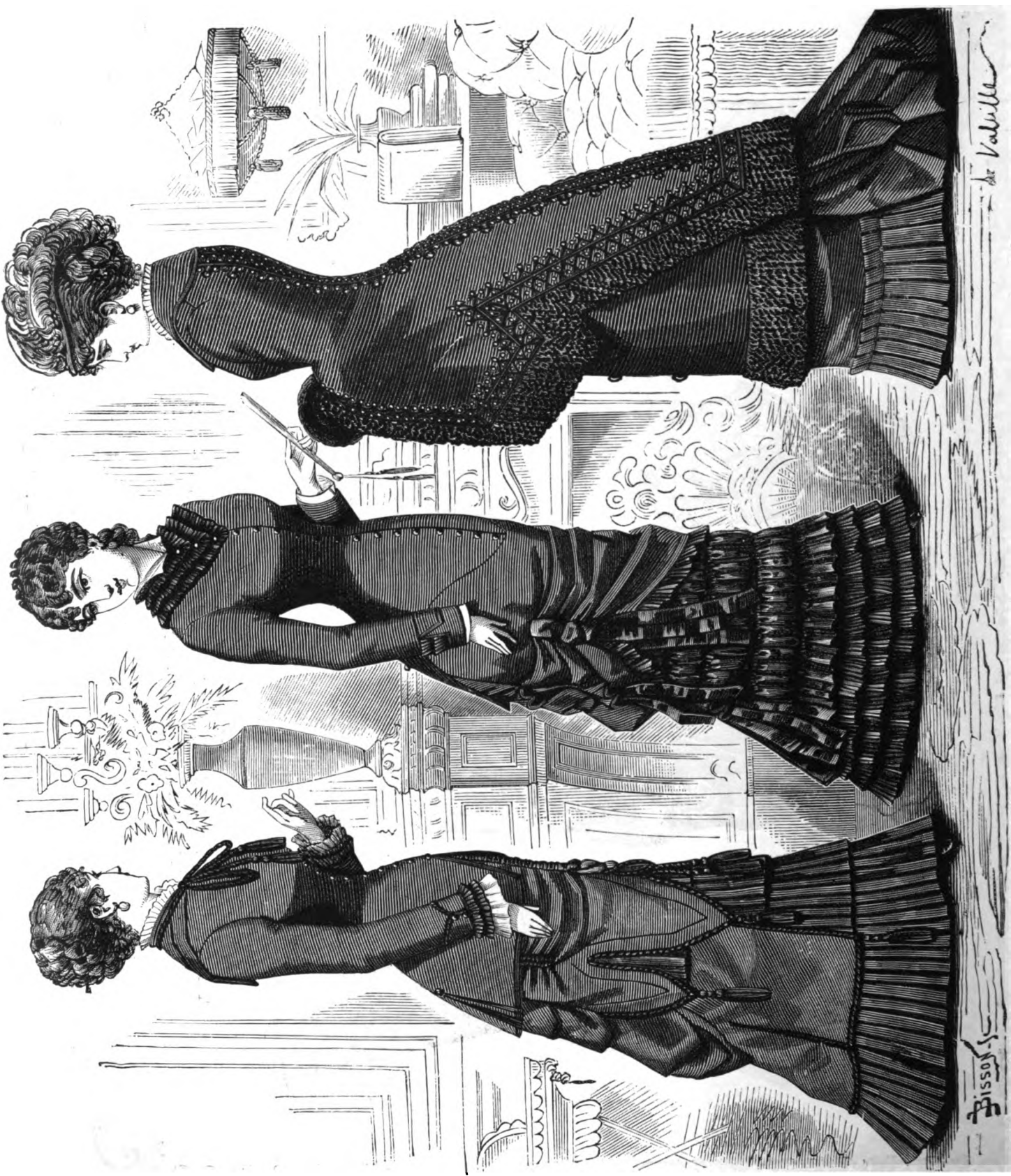
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November, 1880.

The World of Fashion.

Plate 7.



466

465

464

Plat. 3.

THE WORLD OF FASHION.

Winter Costumes, from the *Grands Magazines* Saint-Joseph, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.

November, 1880.

LE MONDE ÉLÉGANT OR THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 683.

NOVEMBER, 1880.

Vol. 57.

To Our Readers.

We have once more the pleasure of announcing further improvements in our Magazine, and of calling attention to the increased number of our plates, and the additional quantity and variety of our costumes. Commencing with this number, our Magazine will contain EIGHT PLATES OF FASHION EVERY MONTH.

Plates 6 and 7 of this month's number contain costumes designed for us by the world-renowned Maison des Nouveautés, "AUX TROIS QUARTIERS," of 21 to 23, Boulevard de la Madeleine, Paris. This house has a special reputation for all the latest and most beautiful novelties in Dress Materials of all kinds, and the elegant Toilettes represented on the plates, are specially designed for making up in their new fabrics of this season. Appended to the description of each costume will be found the price for the dress-length of the material of which it is composed. All purchases over One Pound in value will be delivered in London, Carriage Paid.

The Costumes on Plate 8, designed for us by the Grands Magazins Saint-Joseph, of the Rue Montmartre, have been so much appreciated by our subscribers, that we have entered into arrangements to include a selection of their costumes in each number. We shall also add to our descriptions the price at which this enterprising house will supply each of their costumes, and we take this opportunity of mentioning that these prices include free delivery in London.

We again call the attention of our readers to the two special features which distinguish our Magazine from all its contemporaries:—

The *first* is, that all costumes are specially designed in Paris to suit the well-known quiet and refined taste of English Ladies, thus avoiding the inevitable preponderance of extravagant and exaggerated styles which are found in similar publications.

The *second* is, that we supply, at the nominal charge of from 3d. to 6d. each, FULL-SIZED PATTERNS of all the Costumes, Mantles, Jackets, &c., which appear in our Plates. All our patterns are of the latest style and most perfect fit, being cut by leading Parisian Modistes on the best scientific principles, and reproduced in thousands by the Patent Machinery invented by the Proprietors of this Magazine, and which alone enables them to issue the patterns to their subscribers at so small a cost.

Observations

ON LONDON AND PARISIAN FASHIONS.

There is much misconception among a large section of the Public, as to what Fashion really is; so many different ideas have been written about it, and so many theories put forward. Some think it proceeds from the caprices of certain individuals, but an experience of over fifty years enables us to say, that individuals have very little power in directing fashion, except when that which they patronise is in accord with the spirit or tone of the Fashions of the time. Fashion may be correctly defined the desire of a people to improve in appearance; when this desire ceases, a nation is at a stand-still as regards Fashion, and dress becomes stationary, as in India, China, and Turkey, at the present time.

In the desire to seek for something new, pleasing and attractive, Society develops improvements,—new colors, new forms, new materials, and new combinations of all kinds, and the result of these improvements is what is known by the name of Fashion.

We have now to say what novelties in color have been invented for the present season. We cannot say much on this point; a rich combination of color is the only thing sought after; brocaded or figured silks, woollens, and cottons, must all have great harmony in their tone and color. There are no violent contrasts, such as prevailed some time past; different shades of the same color are still fashionable.

New forms are being continuously developed. There are not so many Jacket skirts, the seams are continued *en Princesse* to the bottom of the Jacket; some *basques* are a little pointed, and open more or less up the front, but generally they are plain all round.

The carriage dresses generally have the bodies pointed, and have trains. The sides of dress skirts vary; they are not always the same on both sides.

Sleeves are undergoing a change; some will

be puffed at top, and be of various forms to the wrists.

We introduced, more than twelve months ago, trains arranged to be worn over the arm: many French and English Ladies of the highest rank, took rapidly to this novel and most elegant way of carrying the train. This style will be again adopted this Winter, and for the benefit of our new subscribers, we intend giving an illustration of these costumes in our December Number, in which the Comtesse de B—, promises to fully describe a new plan of making these trains, and of adding them to any walking costume: this is an entirely new idea, and will be of great service.

Some new forms of Cloaks, Mantles, &c., in addition to those we gave in our October No., are being brought out. Numbers 443 and 445 are of this class. Another form, like 426 in our October number, but with plain sleeve, is being much patronised.

OUR PARIS LETTER.

Faubourg St., Germain, Paris.

October 24th, 1880.

Ma Chère Amie,

A woman's first duty is to be handsome. I do not mean handsome by nature, this we cannot control, but handsome—beautiful by her own self; by her taste, by her mind, by all that surrounds her.

A woman must constantly improve; must help and vary the beauty nature gave her. The first thing is to have the desire to please—not only one person—but all; for to please many you must do different things, think of various ideas; this sets the mind thinking, and gives a lively expression to the face.

"Le desir de plaire nous rend aimable."

I may add *"et belle,"* for when a Lady is amiable she is handsome, and if she wishes to please she must have some sweet thoughts which will give her face a sweet and animated expression, because the face always reflects the impression of the mind. I could say a great deal more on this subject, but my duty is not to develop ideas, but merely to give you hints. So to close this subject I will add a few words of caution:—wear nothing but what most becomes you, put aside fashion if its new freaks in color or shape tend to make your complexion sallow, or your figure too stout or too thin: (see also my Paris letter for August 1879, on this subject.)

Fashion for the present, is reasonable; we cannot find fault either with its colors, or forms, so that it will this season be even more easy than ever to a woman to make herself beautiful.

Rich brocaded satins, plush, heavy embossed velvets, and elegant flowered and embroidered woollen materials, all tend to make a woman queenly; but these handsome textures require a train to set them well off, so that the train is coming in with more length than ever: but then to conciliate all tastes, the dress will be so combined that the train can be put on and off at pleasure, without disturbing the harmony of the costume: these long trains will be often carried on the arm. In my next letter I will describe to you how to add these trains to dresses of walking length.

A dress improver will be required with these dresses,—as the material is heavy, it wants something to set it out. These are made in various ways, but the best and lightest is made by taking a breadth of calico and sewing 6 or 7 flosses on it (to be well starched) or crinoline material with three or four flosses (see February 1880, train petticoat). The

tournure only reaches to the bottom of dress, and all petticoats are made *trotteuses* like the walking dress, the train being heavy and constant enough to hold itself out without the help of a train petticoat.

These tournures can be fastened by ribbon or buttons, or merely by elastic crossing the front: some are made as a petticoat, the front being perfectly plain, trimmed at bottom only by lace.

The latest novelty as a dress trimming (imitating the coats of our French *Préfets*) is to have the cuffs, collar, and pockets made of velvet of any color, and embroidered with gold thread.

Little girls' petticoats are laid in deep pleats from top to bottom, *montés* on a round band: the front is plain.

I will just give you a few words on hats and bonnets. The *Parisienne* adheres to the capote, with wide strings fastened under the chin, but there are pokes nevertheless, and large hats, such as the *Chevreuse* and the *Gil Blas*.

Plush is the principal trimming, and will be the great novelty for dress: it is made in all possible colors, and flowers of plush are made to wear on hats and bonnets, and to match the dresses.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

THE COMBERMERE CORSAJE, (444).

Our first pattern is the Corsage of the Combermere Costume, which is represented on the centre figure of our first plate. The pattern is given complete, and consists of *Gilet*, Front, Side piece, Side of back, Back, and Collar. The line on the *gilet* to which the front is sewn, is marked by pricking, and so are the bosom pleats in the front, and the band of trimming at the bottom of skirt.

The upper and under skirt of this Costume will be supplied by the Editors, price 6d. post free.

PELISSE FOR BABY OF 1 OR 2 YEARS. (450).

Our second pattern (all the pieces of which are marked by one round hole) is a Pelisse with deep Cape, for a Baby of from 1 to 2 years old. It consists of Back, Front, Sleeve, and Cape, and may be drawn in by a waistbelt if preferred. The fronts fasten by a row of buttons, and the Pelisse may be braided according to taste.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c., on these plates are supplied at the nominal price of 6d. each, for the accommodation of subscribers. For particulars see our pattern lists.

The number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

* * The Reverse views of all the Costumes contained on Plates 1 to 4 will be found on Plate 5.

PLATE THE FIRST.

Fig. 1.—(443).—The Chanoinesse Mantle, made in the "smock frock" style. The front and back, from the shoulders to the chest level, are gathered. At back the pleats are all continued to the waist, where they are caught under a large bow. The sleeves are very wide, and ruffled by a *coulissé*: a large and elegantly-made bow is sewn on the seam. The muff is made to match. It will require 3½ yds. double width *cache-mire de l'Inde*; 4 yds. ribbon.

Fig. 2.—(444).—The Combermere Promenade Costume of brick-colored poplin, trimmed with satin of a darker shade. The *cuirasse* body is trimmed all round by a band of satin, likewise the overskirt and flounces. The overskirt is gathered in front by a ribbon *coulissé*; it is well draped on each side, and forms an elegant *pouff* behind, which falls on the two deep flounces. Will take 12 yds. poplin; $4\frac{1}{2}$ yds. satin; 12 buttons.

Fig. 3.—(445).—Le Parisien Mantle, made of black shuddas or cheviot. The under part is made like a half-fitting jacket without sleeves, and pleated at back from a little below the waist: then the upper pelerine is fastened on it by the collar, and down the middle of back. Quantities required: $4\frac{1}{2}$ yds. material single width; 18 buttons.

PLATE THE SECOND.

Fig. 1.—(446).—The Paget Visiting Costume of *bleu Gendarme*. The jacket is of brocade, with collar, cuffs, and back *plissé* of silk. The skirt is made with two draperies: one gathered in front, the under one simply draped across the front, and caught behind under the *pouff* and bow. Quantities required: 5 yds. brocade; 8 yds. silk; 24 buttons; 2 yds. ribbon.

Fig. 2.—(447).—The De Sagan Carriage Costume of brown brocade and *cachemire*. The body is pointed back and front, trimmed with *bouillonnés* and *revers*, and buttoned behind. The skirt is composed of two brocade draperies, cut with points, and joined in the middle by bows. The trimming of skirt is *bouillonnés* and *plissés*. The back is elegantly draped, and a fold of brocade crosses the *pouffs* from one side to the other. It will take 10 yds. *cachemire*; 6 yds. brocade; 18 buttons.

Fig. 3.—(448).—The Clinton Reception Costume of plain and *broché* silk. The jacket is long, a little open in front, and forms a coat skirt behind; the draperies are elegantly curved on the *plissé* skirt; two *revers* of *broché* trim the second drapery; a small *plissé* runs all round the skirt. Will take 14 yds. silk; 4 yds. *broché*; 18 buttons.

PLATE THE THIRD.

Fig. 1.—(449).—"Matinée" of *surah*, trimmed with *bouillonnés*, *plissés*, lace, and ribbons. It will require 15 yds. *surah*; 12 yds. lace; 5 yds. ribbon.

Fig. 2.—(450).—The Beehive Dinner or Ball Toilette made of pink satin, trimmed with lace insertion, lace, and roses; the body is opened square, and the waist is pointed back and front, and laced at back. The upper skirt opens in front on an elegant *coulissé* and draperies, and at back it falls well draped on the *plissé* train. The whole is trimmed with lace and insertion. Quantities required: 16 yds. satin; 14 yds. lace; 12 yds. insertion.

Fig. 3.—(451).—The Olivette Dinner or Concert Toilette for a Young Lady, of white *crêpe* or *mousseline de l'Inde*, worn over an underskirt of *bouillonnés* and *plissés* of blue "*œil de roi*" colored satin *merveilleux*. The tunic polonaise is made tight-fitting in front, and slightly full behind: from under the waistband starts the skirt, which is *plissé* by a bow on the left side, and draped by three bows on the right side, or *vice versa*. It will take $8\frac{1}{2}$ yds. *crêpe*, or $\frac{3}{4}$ yds. *mousseline de l'Inde*; 10 yds. satin; 6 yds. ribbon.

PLATE THE FOURTH.

On the upper portion of this Plate are represented the following new and elegant styles of Bonnets and Hats:—

No. 1.—CAPOTE, made of *surah vieille or*, trimmed with a reddish tinted creeping plant, and dark green velvet leaves. The lace is white Honiton.

No. 2.—HAT of Grenat velvet, with both sides turned up, and trimmed with gold lace, and red and garnet-shaded feathers.

No. 3.—BONNET of mauve satin, trimmed with white lace, and a wreath of heliotrope: strings of mauve satin.

Fig. 1.—(452).—The Clifden Morning Promenade Costume of Navy blue serge, trimmed with red brocade. The jacket is trimmed with a square collar and band of brocade; the upper skirt is in the new *Laveuse* style, and very effective it looks, made up in four deep folds, and trimmed by a band of brocade, edged by a small upright *plissé*; it is caught up at sides by bows and ends. The back is well puffed out, and falls on the *plissé* underskirt. It will take 12 yds. serge; 2 yds. brocade; $2\frac{1}{2}$ yds. ribbon; 18 buttons.

Fig. 2.—(453).—The Felicie Carriage Costume of black silk and satin. The *cuirasse*, the draperies of front and the bows are of satin; the back, and skirt, and front *plissés* of silk. Quantities required: 10 yds. silk; 8 yds. satin; 6 yds. satin ribbon; 12 buttons.

Fig. 3.—(454).—The Chevreuse Visiting Costume of *cachemire* of two shades, and *broché*. The jacket is of dark grey *broché*, trimmed with folds of light plain *cachemire*; the upper skirt, which is pointed in front, gathered by a bow at right side, and well draped behind, is of the light tinted *cachemire*; the wide *plissé* underskirt is of a darker shade, and so likewise is the small *plissé*. This costume may be made in one color if preferred. It will take 5 yds. *broché*; $3\frac{1}{2}$ yds. light *cachemire*; $5\frac{1}{2}$ yds. darker colored *cachemire*; 18 buttons; 3 yds. ribbon.

PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

PLATE THE SIXTH.

The Costumes on this Plate are designed for us by the celebrated Maison "AUX TROIS QUARTIERS," of 21 to 23, Boulevard de la Madeleine, Paris.

The prices of the materials to make each Costume are appended to the description. This house delivers goods, above One Pound in value, carriage free in London.

Fig. 1.—(455).—The Cardross Toilette of a dark plaid, and a mixed material of the same colors. This dress is composed of a jacket, with cuffs, collar, and band of plaid, like the *plissé* underskirt; the overskirt is pointed in front shawl fashion, and well draped behind. It will take about 4 yds. plain material 43 inches wide; 4 yds. Scotch plaid 43 inches wide.

Sold by the Trois Quartiers, at £1 19s. 3d. for 10 $\frac{1}{2}$ yards.

Fig. 2.—(456).—The Abergavenny Toilette of a new woollen material, with woven bands. The costume is made with a round jacket, three shawl draperies, and two *plissés* on the underskirt. Will take 7 yds. material 47 inches wide.

Offered by the Trois Quartiers at £3 for 10 $\frac{1}{2}$ yards.

Fig. 3.—(457).—Morning Promenade Costume of a blue material called Serpentine. The habit-jacket is *plissé* all round, and in front it shows a *gilet basque* made of red silk. The overskirt is elegantly draped in front and at back, over a long *plisse* underskirt, edged with red *balayouse*. It will require 7 yds. Serpentine 47 inches wide; 2 yds. red *plissé*; $\frac{1}{4}$ yd. red silk; 24 buttons.

10 $\frac{1}{2}$ yards of this Serpentine material are offered by the Trois Quartiers for £2 7s. 3d.

Fig. 4.—(458).—The Capucin Costume, made with a new material, *Bure d'Australie*, of a chocolate color; the lining of hood, the cuffs and revers of polonaise, and the *plissé balayouse* are of light brown *surah*. Will require 7 yds. material 47 inches wide; 2 yds. *surah*; 2 yds. *balayouse*; 3½ yds. thick cord; 1 yd. thin; 3 tassels; 36 small buttons.

10½ yds. of this material are offered for £1 11s. 6d.

PLATE THE SEVENTH.

These Costumes are also from the Maison "AUX TROIS QUARTIERS" (see remarks at the head of the description of Plate 6).

Fig. 1.—(459).—The Versailles, an elegant long Visite Mantle made of satin, trimmed with fur or plush. Will take 9 yds. satin; 8 yds. fur.

Fig. 2.—(460).—La Douillette Russe, made of cloth or Hindoo *cachemire*: very handy for travelling. It can be made from 2½ yds. cloth, or 4½ yds. *cachemire*.

The three following costumes are sold by the Trois Quartiers "mi-confectionnés," viz., with the trimmings only made up. The whole is sold in a box, with a colored engraving, to help in the making up.

Fig. 3.—(461).—The Seymour Costume, composed of a pelerine with turned down collar, a pointed body, two draperies caught up by bows of ribbon, and well draped behind on an underskirt edged with a flounce. It will take 14 yds. material; 3 yds. ribbon; 18 buttons. If trimmed with bands of Scotch plaid, 2½ yds. of plaid will be required.

It is sold *mi-confectionné* at £2 7s. 6d.

Fig. 4.—(462).—Walking Dress, made of a warm plaid, composed of a jacket, an elegantly draped overskirt, and a *plissé* petticoat piped with braid. Will take 13 yds. material; 12 yds. braid; 12 buttons. It may be had *mi-confectionné* at £1.

Fig. 5.—(463).—The Pelham Costume, made of Madras, in the latest style, composed of a jacket, a well draped overskirt, and *plissé* underskirt. Quantities required: 13 yds. Madras material; 12 buttons.

This Costume is sold at £2 7s. 6d.

PLATE THE EIGHTH.

These elegant Costumes are designed for us by the Grands Magazins St. Joseph, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris. Purchases above £1 in value, are delivered in London carriage free.

Fig. 1.—(464).—Promenade Costume of grey *cachemire de l'Inde*, the Jacket is slightly opened in front and has two openings behind, which are filled in with *plissés*. A hood is fastened round the neck by a cord and tassels; the same trimming edges the vandykes of skirt: this cord is in silk, studded here and there with beads. 4 *plissés* ornament the front of underskirt. Quantities required: 7 yds. *cachemire de l'Inde*; 11 yds. cord; 10 tassels; 24 buttons. The complete costume is supplied by the Magazins St. Joseph for £3 18s. 6d.

Fig. 2.—(465).—Reception Toilette of black silk and satin. The body is round in front and forms a coat basque behind. The overskirt is looped up at sides by flowing bows of satin; the petticoat is made of *bouillonnes* of satin and *plissés* of silk. It will take 11 yds. of silk; 5 yds. satin; 5 yds. satin ribbon. Price made up complete £5 8s. 3d. at the Magazins St. Joseph.

Fig. 3.—(466).—The St. Joseph Visite Mantle, of black cloth trimmed with chenille fringe and *passementerie*. It will take 2½ yds. of cloth 54 inches wide; 6½ yds. fringe; 6½ yds. *passementerie*; 18 buttons. This Visite is sold by the Magazins St. Joseph, for £3 15s. 9d.

MISS POPPLETON'S PARROT.

IN FOUR CHAPTERS.

CHAPTER I.

"ES, I think I shall let Eliza have the parrot," mused Miss Poppleton, eyeing the big brass cage and its rose and grey-feathered occupant with tenderness.

"Pretty Polly, pretty creature," said the parrot. But Miss Poppleton fell to thinking so deeply as to be unable to notice her pet at the moment, and Polly, somewhat indignant at the unusual neglect, gave way to its outraged feelings in a shrill scream, which recalled its mistress from her reverie.

"Yes, poor Polly, yes pretty Polly," she said, "you shall not be taken across the sea to a strange country, you shall stay with Eliza. She was always good to you, you love Eliza, don't you, Polly?"

"Love Eliza," screamed Polly, catching its mistress's last words, "love Eliza, oh dear no! oh, dear no!"

Polly continued to vociferate its senseless denial of love for Eliza, when that worthy young woman entered the room in obedience to Miss Poppleton's response to her tap at the door.

She was a healthy, good-looking, young country woman, with rosy cheeks and round black eyes, and carried a baby about ten months old, whose cheeks were almost as rosy, and whose eyes were quite as black as her own.

Eliza—now Mrs. Watson, the grocer's wife at Wattleford—had been Miss Poppleton's general servant from a tender age, as her aunt before her had been general servant to Miss Poppleton's widowed parent, and she had only left the prim maiden lady, when with that lady's free consent, and even approval, she had become the grocer's bride. Eliza had met the young grocer at a Christmas merry-making given at the house of a mutual friend (also in the grocery interest), and the young man from the country fell violently (if sheepishly) in love with Miss Poppleton's buxom young domestic. He was then assistant to his father, who combined a general trade in drapery, stationery, and barrels of ale, with the sale of tea and sugar, &c., to the inhabitants of Wattleford, a village about twenty miles northward of London. It was thought in Wattleford that the elder Mr. Watson looked somewhat coldly on his only son's choice, and, indeed, Eliza had far from a

"good time" during the only visit she paid to her future relative.

But Fate, being favorable, I suppose, to the fortunes of Eliza Brown, stepped in, and before the first year of her engagement to Tom Watson came to a close, the general dealer at Wattleford was sleeping peacefully by the side of his wife, and T. Watson the younger disposed of grocery, drapery, stationery, and barrelled ale to Wattleford, in the room of his father.

A decent time was allowed to elapse, and then Miss Poppleton's Eliza was transformed into Mrs. Watson, of Wattleford, and took her place with hearty good-will, and much rustic grace, behind the grocer's counter.

A year after her first appearance there, an interregnum occurred, and when Mrs. Watson was once more visible to the eyes of Wattleford, she was accompanied by the rosy-cheeked, black-eyed baby before-mentioned.

Much kind feeling was preserved between Miss Poppleton and her former servant, and Eliza was even invited to bring the rosy-cheeked baby to the prim little Brompton cottage where Miss Poppleton dwelt with her new maid and old parrot.

But Miss Poppleton—after the manner of her kind—did not take to the baby, and showed an unreasonable nervousness in its presence, so that Eliza was not sorry to withdraw her unappreciated treasure to the humbler region of the kitchen, where her successor, a warm-hearted Irish girl, admired and caressed it to her heart's content.

But when Eliza's baby was, as she expressed it, "just beginning to feel its feet," she received a summons from Miss Poppleton, requesting her presence in the Brompton household for a few days, to assist its mistress in packing, and other arrangements for leaving her old home.

Miss Poppleton explained everything to her old servant when she arrived, baby and all, at Lilac Cottage.

Her brother, who had been many years sheep-farming in Australia, had written to say that if she liked to go out to him, there should be a good home for her as long as she lived, as he was now settled down, having built a house, and had given up wandering from place to place.

If Miss Poppleton had a weak spot in her heart, it was where her only brother was concerned; so after very little hesitation, she decided to accept his offer, and end her days in a far land with her one remaining relative.

All this being told, and amplified in the

telling, to Eliza, that worthy young matron declared her intention of remaining "to see missis off," and communicated with her husband accordingly. The worthy grocer's consent being signified, Eliza, solemnly entrusting her baby to the willing arms of Mary Sullivan, put forth her best energies to expedite the departure in peace of Miss Poppleton.

It wanted but a few days to the sailing of the vessel. The house and furniture had been disposed of, and the new tenants were to take possession immediately. Miss Poppleton and her belongings had vacated the premises; the boxes were nearly all packed and corded; Mary Sullivan was suited with a new place; and only the fate of "Pretty Polly" trembled in the balance.

Miss Poppleton's brother, doubtless from a selfish motive, had begged her not to bring any pets, and much as it cost the poor old maid to part with Polly, she determined to give way to her brother in this respect, and leave the bird behind.

It was a hard wrench—let those say *how* hard, whose hearts have been closely linked to loving friends of fur or feather,—perhaps for want of something better to love,—though to my mind, the love which grows between a human heart and its dumb pet is sometimes more satisfying than the affection too often wasted on a fellow-creature.

Does the dog we love ever return us railing for our remonstrance, or scorn for our pleading? Does the horse we have chosen for our own, greet all comers with the silent joy it evinces for us? Does the love-tamed bird, who feeds from our hand, peck at our caressing fingers?

Never! The dumb things may be hard to tame, their confidence may be difficult to win, their love may be a thing of slow growth, but once tamed, they are subject for ever to the tamer's tender hand; their trust, once given, no suspicion ever shakes; their love once won, no time, no neglect, no, nor even hard usage, will ever alienate.

But if Miss Poppleton loved her parrot much, she loved her brother more, and in obedience to his wish, she determined to find another home for her poor bird. After much reflection, she decided on giving him to Eliza Watson. A few faint misgivings as to the baby crossed her mind. Would that baby, when (being of the male sex) it had attained to the dignity of trousers, and other virile raiment, inherit also the teasing propensities common to boys, and thus molest the parrot? Would

he lay desecrating hands on the noble bird, violating the peaceful sanctity of the brass cage, and perhaps even defiling the magnificence of Polly's rose-and-grey plumage with bread-and-treacly fingers?

Long did Miss Poppleton ruminate on the future of her bird, but in the end she decided that it was better that he should go to Eliza, with sacred and binding charges as to his well-being, than be sent to distant relations, who were strangers to his value and virtues.

Eliza, during her period of servitude, had shown much kindness and consideration for the bird, and Polly, despite his declaration to the contrary, had evinced great fondness for Eliza, and would upon occasion come out of his brass wire dwelling and perch upon her hand.

Yes, the bird should go to Eliza, and Miss Poppleton, having finally made up her mind, summoned her whilom maid to an audience, in which she solemnly made over her favorite to the care and affection of Mrs. Watson, for the remainder of his days.

Eliza Watson accepted the charge with due awe and gratitude, undertaking for her unconscious babe that he should not in after years molest the parrot, and Miss Poppleton was content.

Three days afterwards the *Argonaut*, with Miss Poppleton and her belongings on board, steamed down the river, sea-ward bound, and about the same time Mr. Watson welcomed back his wife and her belongings, now augmented by Polly, Miss Poppleton's Parrot.

CHAPTER II.

The warm sun of an August afternoon was shining on the homely kitchen-garden and daisied grass-plot, behind the grocer's dwelling at Wattleford. On the sward were patches of white linen set out to dry, and across the clothes-lines, which were stretched from pole to pole over the patch of green, wet sheets and table-clothes were flapping in the warm afternoon air. A pleasant murmur of voices, mingled with sounds of splashing water, came from the open door of the wash-house, where comely Eliza Watson stood bravely at her tub, and assisted Anna Goodge, the charwoman, in the fortnightly family wash.

On the grass-plot, under the shade of an old walnut-tree, a bit of carpet was spread, and hereupon tossed and tumbled little Tom Watson, now a sturdy boy of two. Near him, and keeping a steady watch upon his movements, sat a pale, emaciated child of about seven years; his large eyes telling a pathetic tale of patient

suffering, and his poor crooked back explaining but too forcibly the cause of that suffering. His thin delicate hands were busily at work, netting a covering for Mrs. Watson's late pear-tree, which, laden with ripening fruit, spread a green and goodly covering on the south wall of her garden.

This boy was Willie Goodge, the washer-woman's only child, the one bright bit in a sordid life of sorrowful poverty—the one ewe-lamb, dear to the humble worker in soap-suds, as the heir to the throne of these isles is to his royal Mother.

Good-natured Eliza Watson permitted him to accompany his mother on days when washing or cleaning called Anna Goodge to the grocer's house, and such days were bright episodes to Willie. Not only was he plentifully fed on the good plain food, which seemed richest dainties to him, not only was he allowed to "mind Tommy" in the big old-fashioned garden, where fruit and flowers grew in gracious abundance, but better than all, he was admitted to familiarity with that wonderful bird, that creature of weird sounds and foreign plumage—Miss Poppleton's Parrot.

Strange to say, the bird—who had from the first resented the friendly and respectful advances of the grocer, though tempted to friendliness by gifts of sugar, raisins, and other sweet edibles—had conceived a violent liking for poor, lame, shabby, half-starved Willie Goodge. Polly would at any time leave his cage and perch on Willie's hand or shoulder, would take pride in learning any phrase the boy wished him to acquire, and in a thousand quaint ways expressed his delight in Willie's company.

On the August afternoon I have named, while Mrs. Watson and Anna Goodge were elbows-deep in soap-suds, Polly was stalking solemnly around the open door of his cage, which stood on the grass-plot, apparently much interested in his friend Willie's employment.

Tommy Watson, at length wearied of his tin soldiers, which Willie from time to time had arranged in fresh marching or fighting order, and in desperate desire of some new sensation, flung himself at full length on the ground, and stretching forth a chubby hand, grasped, with irreverent haste, Polly's rose-and-grey tail feathers!

Alas! Miss Poppleton's forebodings were sadly realised: but Polly made grim haste to avenge himself. There was a moment's fluttering in the childish grasp, but before lame Willie could come to the rescue, a shrill, pierc-

ing scream rent the air: Polly had bitten through the rosy babyish fore-finger of rash little Tommy Watson!

"Oh! then and there were hurryings to and fro,
And gathering tears and tremblings of distress,
And cheeks all pale, that but an hour ago—"

were ruddy and dewy with the sweat of honest toil.

Thomas Watson, senior, hurried up street for the doctor, and Eliza, snatching her treasure to her motherly bosom, sat down, white and breathless, on a wooden seat under the walnut-tree.

"Oh, my lamb!" she cried, rocking him to and fro, and raising her voice above his shrieks, while Anna Goodge proffered the blue-bag, and suggested twenty homely remedies.

Willie stood white and frightened by the brass cage, wherein perched Polly, cowed and fearful.

"Oh, my lamb!" continued the mother, and then remembering the cause of the mishap, she cried in vengeful accents, "wicked bird, wicked bird, I'll kill you, I will wring your neck, you wretched thing." Then Polly cowered again, and Willie Goodge trembled for his favorite.

The doctor came and dressed the wounded finger, gave Tommy a spoonful of soothing syrup, and recommended a nice cake to-day, and a new toy for to-morrow's amusement, so by tea-time the storm blew over, and Tommy went to sleep after the prescribed cake.

But poor Willie Goodge could eat no food, though Eliza good-naturedly pressed him and offered him part of Tommy's cake. The cake he accepted, designing to bestow it at a convenient opportunity on the poor disgraced bird; and after tea he crept out again to the grass-plot, where, with drooping crest, poor Polly still sat under the burden of a heavy fault. He brightened up, however, at the cake, partaking of it with avidity, and having finished it to the last crumb, proclaimed his improved condition by the exclamation (picked up from Anna Goodge):

"Oh, lor! what a world it is!"

Fatal words! The exclamation reached the sharp ears of Eliza Watson, and recalled the delinquent to her mind.

"Ah!" she cried to her husband, who was smoking an evening pipe among the cabbage-rows, "I won't have that bird kept, I shall wring his neck if he stays here, he might have killed my Tommy; suppose he had pecked his precious eyes out."

"But what can we do with him?" asked

Mr. Watson. "You see, Miss Poppleton——"

"I don't care for Miss Poppleton," avowed the angry mother, "I won't keep him, perhaps to lame my Tommy for life. Beside, Miss Poppleton will never know."

"But what shall you do with him?" queried Mr. Watson.

"I shall give him to Foxley the tailor's children. They are big enough to match him," answered Eliza.

"Ay, and cruel enough, too, if all they say is true," said her husband.

They were cruel, indeed, as Willie Goodge knew, who had seen them torture helpless kittens, and torment blind puppies, and who knew that they had on one occasion tied their father's heavy shears to a poor goat's tail while it browsed harmlessly on the village green.

Willie's heart was full. Should he not strike one feeble blow for the creature he loved, for the beautiful bird who loved him?

His heart swelled within him,—growing, I believe, in one moment to the size of a man's,—and he crept forward on his poor lame legs, and dropped excitedly on his knees at Mrs. Watson's feet.

"Oh! ma'am, he cried in high-pitched, trembling tones, "oh! don't give him to Foxley's young 'uns. They be so cruel, they'll torment him to death."

"Why, Willie," began Eliza in surprise, but the boy's rude eloquence was not to be checked in a moment. He would plead while he had the power.

"Oh! ma'am," give him to me! Sell him to me, mother will work him out, I mean, mother will work for his price. Won't you, mother?" he cried in an agony, turning to his parent, who had joined the little group.

"Aye, my lad," replied Anna Goodge, "I 'ool. Let us have him, missis," she continued. "Let my poor lad have him. Yo' shanna lose by it."

"Have him and welcome," said both husband and wife in a breath, touched by the homely pathos in the faces of mother and son.

"I shan't take money for him," continued Eliza Watson, "only remember, Willie, you must never bring him here, and if anything happens to him, I should like to have the cage back."

This she said with a provident looking-forward to the time when her Tommy, being come to man's estate, might like to keep a parrot of his own, being able to do so without fear of damage to his fingers.

"And I'll give thee a bit of seed and such

like for him now and then," supplemented Mr. Watson, marvelling at the "high lights" of pleasure on the lame boy's face.

So Miss Poppleton's Parrot again changed hands, and came down, alas! another step in the social scale.

A year passed away, leaving Willie Goodge the still loving and delighted owner of the parrot.

Then came a change, to explain which, it is necessary that I should inform the reader of a circumstance in connection with Willie's male parent, an individual not as yet named in this chronicle. I regret even now to be obliged to bring him forward, as he will prove of no credit to my pages, but it is necessary in order to complete the story of Polly's adventures that I should do so.

Jem Goodge was a worthless fellow, who had time after time deserted his wife and child, and who had an inconvenient habit of turning up when least expected, and robbing his poor wife of any slender store she might have accumulated by hard work and rigid self-denial.

At the time that Miss Poppleton's parrot changed hands for the second time, this model character was serving a term of seven years' transportation for robbery, but a year after Willie Goodge became the parrot's master, his father unexpectedly appeared at the wretched little cottage, stating that he had a ticket-of-leave, and demanded money.

By threats he obtained four shillings, thus taking the last penny in his wife's possession, and after devouring a small steak-pie which good-natured Eliza had given Mrs. Goodge for her boy's supper, he took his departure for the time being, leaving confusion and dread behind him.

After well considering her sad position, Mrs. Goodge took heart of grace, and packing up her few worldly goods, she set out with her lame boy to seek a hiding place in the friendly wilderness of London.

Eliza recommended her charwoman to a few of the humbler trades-people she had known during her residence with Miss Poppleton, and it was, therefore, in the neighbourhood of Brompton that Mrs. Goodge sought and found a dingy hiding-place.

Willie was permitted to take the parrot, of course, but was still under the original promise concerning the cage, and so—through the evil behaviour of a returned convict—poor Polly came down another step in the social scale.

Some months had elapsed since Mrs. Goodge and her son, with Miss Poppleton's parrot, left Wattleford, and Eliza had heard little of her late serving-woman. She had written once or twice, but her last letter remained unanswered. Absorbed in the cares of her house and family, for Tommy now had a little sister, the remembrance of Mrs. Goodge, Willie, and the bird slipped from her mind, until one dark day in November they were forcibly recalled by a startling occurrence.

She was serving a somewhat fastidious customer on the drapery side of the shop, and expatiating on the merits of a "linsey," which the person evidently did not mean to buy, when a prim figure darkened the already dim doorway, and looking up she saw, standing between a roll of cocoa-nut matting and a tub of salt butter, Miss Poppleton!

"Oh, my goodness!" thought Eliza Watson, dropping the linsey, "that blessed parrot!"

(To be continued.)

Reviews.

My Only Love. By EMILIA AYLMER BLAKE. 3 vols. London: Remington & Co. This is a pleasant book, containing, with much simplicity of style, a strong dramatic element. The opening description of Leila's childhood and youth is very fresh, and there is a tone of humour in the account of Mr. Maul-everer's courtship. Perhaps the pleasantest, though not most powerful, part of the story comes in the second volume, where the young "daughter of the sun," the child of genius, pursues her ardent way in the thorny paths of the musical world towards the temple of Fame. The description of her first public appearance in the concert-room is very spirited and true to nature:—

"When my time came the thought flashed upon me that probably there was not a dozen pairs of eyes in that vast throng that knew my face. . . . I came forward almost in silence: scarce a hand welcomed a stranger without any of that nerve by which the skilled performer moves and controls the public by tact and look even before the contest for their favor is begun. I was made to feel I had my way to win."

"Whilst the preliminary bars were playing I took my desperate resolve. With my life, as it were, in my hand, I began to sing, in silence that might be felt from end to end of the hushed mass of human beings. The first verse was followed by loud bursts of applause. Thus emboldened, I rose to my full power in the second, which changed from one key to another in wild cadences, and back again, like the heart to its first love. Then came the answer to my appeal—not in weak clapping of kid gloves, but in the roar of many voices from that sea of upturned heads, straining eagerly forward to catch the sight and sound of a pale girl singing out her very heart and soul. They knew she sang in earnest, those hard rough men, ignorant of much, yet taught to know truth from falsehood in the strife for daily bread—tillers beneath God's curse in the sweat of their brow."

Unlike many novels, *My Only Love* increases in interest and dramatic power as it approaches the close, and the third volume is by far the best written portion of the book. The artistic touches of Indian life, the glimpses of passion and crime lurking under the calm

exterior of tropical features, and the strong contrast afforded between European and Asiatic characters, combine to raise this novel from the dead level of so many works of fiction. The end is a little sad, but the reader is gradually prepared for the *denouement*, and he feels, moreover, that "poetical justice" demanded such an end, as, though all the good people are not made happy, the evil ones are punished. A useful moral may be drawn from *My Only Love*—that retribution awaits not only the sinful act but the sinful desire, and surely in these loose, latter days, this is a moral that should not be lightly passed by.

Miscellaneous.

COMPETITIVE DESIGNS FOR CHRISTMAS AND NEW YEAR'S CARDS.

This very novel Exhibition—one which we are sure will not fail to interest our fair readers—has just been opened at the Dudley Gallery, Egyptian Hall, Piccadilly. It is inaugurated by Mr. Raphael Tuck, the well-known Fine Art Publisher, and the management has been kindly undertaken by Mr. Mc Nair, the secretary of the Dudley Gallery.

Mr. Tuck has most generously offered prizes to the amount of £500 for the best and most original designs in Christmas and New Year's Cards. The result has been the production of upwards of 900 of the most varied and original compositions, in flowers, figures, foliage, landscape, and a number of humorous and fantastic devices too numerous to do more than allude to on this occasion, but of which we shall speak again in our next number, or in our later editions. The judges are Sir Coutts Lindsay, Bart., H. S. Marks, R.A., and G. H. Boughton, A.R.A.; their awards are issued on the 25th October.

THE MANCUNION VELVETEEN.

As winter approaches, and the demand for heavier dress materials becomes on the increase, it is a pleasure to be able to point out to our readers the satisfactory character of the above-named fabric. All the recent discoveries and improvements of dye and finish are employed in the production of the Mancunium Velveteen with the most signal success, and its brilliant, lustrous, yet soft appearance renders it a really efficient substitute for the best silk velvet. Its color is a rich black, deeper in shade than any velveteen yet produced, with the supreme advantage of a lasting dye which defies time or atmospheric influence to dull or change its rich, deep coloring. Its close, soft wool and delicate texture render it admirably adapted for draping, as well as for all trimming purposes, and the richness of the pile, and lustre of its folds defy the closest comparison with Genoa Silk Velvets. It is excellent for wear, and can be used either for an entire garment, or for mixing with any of the numerous materials used in the present style of dress. One paramount advantage in this respect, the Mancunium possesses over any other velveteen,—that it can be used with black materials of every description. With many velveteens this is impossible from their tone of color.

We may add that the Mancunium is stamped on every yard with the Trade Mark of its manufacturers.

TOILET REQUISITES.

The approach of winter with its chilling winds and nipping frosts causes many a fair cheek to suffer from redness and other disfigurements. These injurious effects may be avoided by the use of the Kalydor of Messrs. Rowland, a charming preparation, which is most refreshing and beneficial in its effects upon the skin. Their renowned Macassar Oil, is far superior to any other preparation for the hair, and those who value a fine set of teeth should never be without a box

of Messrs. Rowland's fragrant Odonto, or Pearl Dentifrice. Ladies whose toilets are constantly supplied with these elegant requisites can, by their use, be beautiful, if not "for ever" at least for a far longer period than others who are less careful of the preservation of their natural advantages.

The Court and High Life.

HER Most Gracious Majesty the Queen, with Prince Leopold and Princess Beatrice, attended by the Ladies and Gentlemen of the Court, are expected to leave Balmoral about the middle of November for Windsor Castle. The Court will probably remain at Windsor till after December 14, which is the 19th anniversary of the death of the Prince Consort, when Her Majesty will proceed to Osborne to keep Christmas, and reside several weeks.

The Prince and Princess of Wales left Abergeldie on October 16th.

H.B.H. the Princess Louise (Marchioness of Lorne) arrived in London from the German baths on the 13th of October.

The Grand Duke of Hesse-Darmstadt who, with two of his children, have been staying with the Queen at Balmoral, made a short stay at Buckingham Palace prior to their departure for Darmstadt.

The Princess Pauline of the Netherlands was baptised on October 12th in the presence of the King and Queen, the Princess Henry (Princess Marie of Germany), and the Prince of Waldeck-Pyrmont, father of Queen Emma of Holland.

The Countess of Leicester gave birth to a son on October 4th at Holkham Hall.

Lady Chelmsford was safely delivered of a son at 50, Stanhope Gardens on October 5th.

The marriage of Lady Constance Hay, daughter of the Earl and Countess of Kinnoull to Mr. Walter Hadow is arranged to take place at Dupplin Castle at the end of October.

The marriage of Miss Mary Moncrieffe, youngest daughter of the late Sir Thomas and Lady Louisa Moncrieffe, to Mr. Montgomerie, will take place at Perth on October 26th.

We regret to announce the death of Lady Elizabeth Leigh, of Joddrell Hall. The deceased lady was only thirty-three years of age, and was daughter of the Earl of Bantry.

We have also to record the death of Elizabeth Mary, Dowager Viscountess Gort, who expired on October 11th at East Cowes Castle in the 90th year of her age.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

HER MAJESTY'S.

A cheap season of Italian Opera is a great boon to a large mass of pleasure-seekers, and the programme put forth for the opening of this house is a very enticing one. The works included in the repertoire for the season are *Faust*, *La Favorita*, *La Sonnambula*, *Lucresia Borgia*, *Carmen*, and *Lucia di Lammermoor*. Besides many new singers who come to us with continental repute, we are glad to welcome Madamo Trebelli, who has made her first appearance in England as Leonora in *La Favorita*, adding an additional success to her long list by this new rôle.

(Continued on page 12.)

DEVERE'S PARIS MODEL PATTERNS,

Price 3d., 4d., and 6d. Each,

Comprise all the Costumes, Robes, Jackets, Pelisses, &c., that appear in this Magazine, and are intended only for our Subscribers. These patterns are far superior to any that have hitherto been sold in England, France, or America. They are cut on new Scientific principles, by the first Parisian Modistes, and are guaranteed for good fit and style. They will prove of very great advantage to all Drapers and Dressmakers, enabling them to make up with the greatest ease any Costume represented in this favorite Magazine. These Patterns will likewise be of very great service to those Ladies who have their dresses made up at home.

The quantities of materials required for each Dress, Pelisse, &c. are given in the Magazine itself, with the description of each costume.

THE FOLLOWING IS A LIST OF DEVERE'S MODEL PATTERNS ON SALE FROM OCT. 31st., TO NOV. 30th. 1880.

IN ORDERING A PATTERN THE NUMBER (and LETTER if any) MUST BE SPECIFIED.

PARIS MODEL PATTERNS FOR LADIES.

All cut for Chest measures of 34½ inches only.

Instructions for enlarging or decreasing the size are enclosed gratis with each pattern.

All our patterns are posted at once on receipt of order, but there may occasionally be delay of one post, caused by the Government regulations for examining Book Packets. In case of undue delay, Ladies are requested to write immediately to Messrs. Louis Devere & Co., in order that enquiries may be made.

Ladies who prefer to have their patterns posted in envelopes, can have this done by enclosing a large envelope, stamped and addressed, with each order. The average postage will be 1d. each pattern.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the six-penny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required.

This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the price of the two will be 1s. 4d.

N. B.—Ladies will oblige by enclosing name and full address, plainly written, which will ensure speedy delivery by the Post Office.

DRESSES AND COSTUMES.

- 109.—The Boulogne tunique, "Fishwife" style.
- 124.—The Agatha Costume, tunique and bouffant.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 222.—The Alexandra Costume.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Letitium Afternoon Tea Gown, complete.
- 272.—The Jersey Costume, to lace up the back.
- 272A.—Under skirt for the above.
- 277.—Cloth Travelling Costume. Corsage, Redingote, tunique, and bouffant.
- 278.—Bride's Dress. Corsage, panier, tunique, and train.
- 280.—The Gainsborough Costume. Corsage chassee, and tunique.
- 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.
- 286.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 301.—The Le-wisham Tea Gown: opening square with plastron.
- 302.—The Kossely Costume. Corsage Redingote, and upper skirt.
- 319.—The Clothilde Polonaise Princesse.
- 323.—The Augustenberg Reception Toilette.

- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corsage, draperies, bouffant.
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.
- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 272A.—Underskirt for the above.
- 341.—The Simplicie Polonaise Princesse.
- 345.—The Valdora Evening Costume. Pointed corsage, with square opening, paniers, and bouffant.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Plastron.
- 348.—Grandmamma's Reception Toilette. Corsage, paniers, and train.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.

JULY, 1880.

- 360.—Garden Party Toilette.
- 361.—The Audrey Costume. Corsage, tunique, and bouffant.
- 362.—The Dulcie Polonaise Princesse.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corsage redingote, and upper skirts.
- 365.—The de Bylandt Costume. Basquine and upper skirt.
- 366.—The Biancaourt Polonaise.
- 367.—The Antrim Costume. Corsage a gilet and tunique.
- 368.—The Montreuil Travelling Dress. Norfolk plented jacket, with belt and upper skirt.
- 369.—The Casandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 371.—The Mirepoix Costume. Corsage and tunique.
- 372.—The Baronne Costume. Coat bodice, and tunique.
- 373.—The Luynes Costume. Pointed corsage, tabliers, and bouffant.

AUGUST, 1880.

- 375.—The Torquay Seaside Costume. Blouse-Polonaise.
- 376.—The Brighton Toilette. Corsage, Tunique, bouffant, and skirt.
- 380.—The Churchill Carriage Costume. Princesse tunique.
- 381.—The Amethyst Costume. Tunique princesse and upper skirt.
- 382.—The St. Germain Tea Gown. Open Princesse tunique.
- 383.—Primrose Ball Toilette. Pointed Corsage, draperies, tablier, and train.
- 384.—Carlington Dinner Toilette. Tunique and revers.
- 385.—The Darea Promenade Costume. Corsage, double tablier, and bouffant.
- 386.—Harewood Black Silk Costume. Corsage, upper skirt, and bouffant.
- 387.—The Baden Travelling Costume. Corsage, tunique, and bouffant.
- 388.—Agnes Morning Dress. Corsage a gilet & skirt.
- 390.—Bathing Costume for a Lady. New style, with yoke.
- 391.—The Knollys Promenade Costume. Corsage, double tablier, and bouffant.

SEPTEMBER, 1880.

- 393.—The Gleichen Promenade Costume. Corsage and looped tunique.
- 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.
- 395.—The Coburg Promenade Costume. Cuirasse body, upper skirt, and bouffant.
- 396.—The Feodore Dinner Dress. Corsage and skirt complete.
- 397.—The Solvyns Carriage Toilette. Corsage, tablier, and train complete.
- 398.—The Griselda Costume. Long corsage and revers, draped tablier and bouffant.
- 405.—The Lovelace Costume. Corsage, double draperies, and bouffant.
- 406.—The Hylton Black Silk Costume. Corsage, double tunique, and bouffant.
- 407.—The Chetwynd Costume. Corsage, Upper skirt.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corsage, drapery, and bouffant.
- 411.—The Ardianun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.

- 438.—The Paulina Costume. Pointed corsage with square opening, paniers and bouffant.
- 439.—The Pompadour Costume. Corsage, triple tablier, and bouffant.

OCTOBER, 1880.

- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzalan Costume. New Style of Princesse Polonaise.
- 414.—The Harrington Costume. Corsage, Right and left sides of upper skirt and bouffant.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 416.—The Harbord Carriage Costume. Pointed Corsage, and right & left sides of upper skirt.
- 417.—The Constance Costume. Polonaise draped en Tunique.
- 418.—The Adelina Dinner Toilette, complete.
- 419.—The Sandys Ball Toilette. Pointed corsage, tablier, paniers, and bouffant.
- 420.—The Sybella Dinner Dress. Corsage, redingote, and drapery for the back.
- 433.—The Florise Costume. Single-breasted Corsage Redingote, and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.
- 436.—The Russell Costume. Pointed corsage, gathered tablier and bouffant.
- 440.—Promenade Costume. Corsage, drapery, and bouffant.
- 441.—Promenade Costume. Polonaise and deep scarf.
- 442.—Early Autumn Costume. Polonaise a gilet, and upper skirt with revers and bouffant.

PATTERNS FOR NOVEMBER, 1880.

Plate 1.

- No. 443.—The Chanoinesse Winter Mantle, with gathered shoulders.
- 444.—The Combermere Costume. Upper skirt and bouffant. (The Corsage is given full-sized.)
- 445.—Le Parisien Mantle, with deep round cape and no sleeves.

Plate 2.

- 446.—The Paget Costume. Corsage, upper skirt, and draperies.
- 447.—The De Sagan Carriage Costume. Pointed corsage and skirt.
- 448.—The Clifton Costume. Basquine, draperies, and bouffant.

Plate 3.

- 449.—Stylish "Mantes."
- 459.—The Bective Ball or Dinner Dress.
- 451.—Dinner or Concert Toilette for a Young Lady.

Plate 4.

- 452.—The Clifden Promenade Costume. Cuirasse corsage, and Fishwife upper skirt.
- 453.—The Felicie Black Silk Costume. Corsage, basques, draperies, and bouffant.
- 454.—The Chevreuse Costume. Corsage a revers, draperies, and bouffant.

Plate 6.

- 455.—The Cardross Costume. Basquine, tablier, and bouffant.
- 456.—The Abergavenny Handkerchief Costume. Cuirasse corsage, and upper skirt.
- 457.—The Serpentine Promenade Costume. Double-breasted fancy Redingote and upper skirt.
- 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.

Plate 7.

- 459.—The Versailles Visite Mantle, for satin or fur.
- 460.—La Douillette Russe, a novel form of long Winter Mantle.
- 461.—The Seymour Costume. Pointed corsage, with cape and double upper skirt.
- 462.—Walking Dress. Basquine a revers and upper skirt.
- 463.—The Pelham Costume. Corsage and upper skirt.

Plate 8.

- 464.—Promenade Costume. Corsage with hood, upper skirt, and drapery.
- 465.—Reception Toilette. Corsage Princesse, and upper skirt.
- 466.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.

UNDER SKIRTS.

Suited for Ladies' Costumes.

- No. 1.—Marquise Trained Skirt, for Evening Dress.
 - 8.—Duchesse Train Skirt, (new square style).
 - 48.—Dress Skirt of walking length.
 - 138.—Dress Skirt with medium Train.
 - 139.—Dress Skirt with long Train.
- The set of five dresses is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

DEVERE'S PARIS MODEL PATTERNS, PRICE FROM THREEPENCE TO SIXPENCE EACH, POST FREE

MANTLES, PALETOTS, PELISSES, &c. New styles for Autumn & Winter, 1880-81.

- „ 421.—The Parisian cloth Jacket. Single-breasted with kilted skirt at sides.
- „ 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- „ 423.—The Marcia Pelisse for velvet. Half tight-fitting.
- „ 424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted with wide collar and cuffs.
- „ 425.—The Asturias Visite Mantle for silk or cachemire.
- „ 426.—The Portia Visite, with gathered sleeve.
- „ 427.—The Odeyne Visite.
- „ 428.—The Eugenie Visite Mantle.
- „ 429.—The Somerset Ulster, double-breasted, with shawl collar.
- „ 430.—The Montrose Ulster, double-breasted with triple Carrick cape.
- „ 431.—The Salsoun Circular Cloak, with new form of hood, and armholes at front.
- „ 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.

USEFUL STANDARD STYLES.

- N. B. Nos. 306 to 313 are Summer styles.
- „ 140.—The Victoria Mantelet.
- „ 202.—The Pauline Casaque, for velvet and lace.
- „ 203.—The Alathia Paletot, single-breasted, for cloth.
- „ 204.—The Marion Paletot, double-breasted with shawl collar.
- „ 207.—The Barbara Visite, double-breasted.
- „ 209.—The Adeline Pelisse, close-fitting, with long skirt & wide sleeve.
- „ 210.—The Philippa Manteau Visite: skirt long.
- „ 211.—Close-fitting, double-breasted Ulster, without belt.
- „ 211a.—Same style of Ulster, but single-breasted.
- „ 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- „ 229.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- „ 239.—Circular Cloak, or Rotonde, with round hood.
- „ 239a.—Circular Cloak, or Rotonde, with pointed hood.
- „ 241.—The Elizabeth Visite Mantle.
- „ 246.—The Biarritz Sortie du bal; very elegant and novel.
- „ 255.—The Ottoline Waterproof, new single-breasted style.
- „ 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.
- „ 261.—The Heloise Visite.
- „ 306.—The Cavendish Redingote: Single-breasted.
- „ 308.—The Lambert Jacket.
- „ 309.—The Vienna Redingote: Double-breasted.
- „ 310.—The Victoria Visite Mantle.
- „ 311.—The Marlborough Visite Mantelet.
- „ 312.—The Narcissa Mantelet.
- „ 313.—The Eastbourne Scarf Mantelet.
- „ 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- „ 315.—The Beatrice Visite.
- „ 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- „ 320.—New Spring Mantle.
- „ 329.—The Cecil Visite Mantle.
- „ 335.—The Langtry Jacket, with new shape of Langtry Hood.
- „ 374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.
- „ 379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.
- „ 392.—The Louisa Visite Mantle. Draped at back, with square ends in front.
- „ 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

HOODS.

- „ 212a.—Pointed Hood for Ulster or Mantle. 3d.
 - „ 212b.—Round Hood for do. do. 3d.
 - „ 212c.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
 - „ 335a.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
- N. B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
- „ 335c.—The Langtry Hood, new pointed style, with edge turned back, only sold pinned to show the making up. 6d.

MOURNING COSTUMES.

- „ 123.—Deep Mourning Costume, for a parent.
- „ 137.—Mourning Costume, pointed corsage & tunique.
- „ 167.—Mourning Visite Mantle.
- „ 168.—Mourning Paletot, double-breasted.
- „ 184.—Widow's Mourning Dress. Corsage and open tunique.
- „ 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
- „ 233.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
- „ 270.—Mourning Costume. Corsage-Redingote and skirt.
- „ 289.—Mourning Costume. Corsage and Tunique.
- „ 332.—Deep Mourning Costume.
- „ 334.—Outdoor Mourning Visite. (The skirt is of the usual form.)
- „ 351.—Half-mourning Feline Mantle, with pointed ends.
- „ 352.—Half mourning Costume. Corsage a gilet and draped upper skirt.

* For Underskirts, see above.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

(JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1880-81.)

- „ 399.—The Annette Costume. Draped Princess tunique for a Girl of 8 to 10.
- „ 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- „ 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- „ 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- „ 403.—The Florence Toilette, for a Girl of 11 or 12. Princess robe with sash.
- „ 404.—Little Victorine's Costume. Blouse dress with sailor's collar and sash.
- „ 114.—Gilet Costume for a Girl of 6.
- „ 129.—Summer Costume for a child of 5.
- „ 142a.—Lawn Tennis Pinafore for a girl of 7 or 8.
- „ 142b.—The same Pinafore, for a girl of 11 to 12.
- „ 143.—Planted dress for a little girl of 7 or 8.
- „ 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- „ 146.—Dress with low neck for a little girl of 5 or 6.
- „ 147.—Zouave Suit for boy 8 or 9 years old.
- „ 148.—Paletot or out door Jacket for a little girl 6.
- „ 149.—Corsage a basquins, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 6d.
- „ 150.—Man of War suit for a boy 9 or 10 years. 6d.
- „ 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- „ 151a.—Boy's Sailor's suit, age 10 to 11. 6d.
- „ 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- „ 162.—The Alice dress for a girl of 11 to 12.
- „ 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- „ 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesse and kilted sounce.
- „ 165.—The Maud Toilette for a girl of 7 years old. Dress with revers and collar, scarf and sounce.
- „ 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- „ 166a.—The same kind of outdoor Jacket for a girl of 8 or 9.
- „ 176.—Polonaise and skirt for a child of 5 years old.
- „ 189.—Princesse Dress for a child of 4.
- „ 214.—Double-breasted Ulster with or without belt for a girl of 12; similar shape to No. 211.
- „ 214a.—Ditto ditto for a girl of 14. 6d.
- „ 224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
- „ 227.—Ball Dress for a Little Girl of 4 or 5.
- „ 229a.—Single-breasted Ulster with cape for a little girl of 12 to 13.
- „ 229b.—Single-breasted Ulster with cape for a little girl of 8 to 10 years.
- „ 229c.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- „ 288.—The Dora Costume, for a girl of 10 years old.
- „ 284.—The "Mary" Costume, for a little girl of 6.
- „ 285.—The Gwendoline Costume, for a young lady of 14 years of age. Price 6d.
- „ 296.—The Evelyn Costume, Corsage skirt and sash, for a girl of 7.
- „ 297.—The Georgia Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- „ 298.—The Clarice Dress, for a little girl 6 years old.
- „ 290.—Dress, with gathered body, for a young lady about 15 or 16. 6d.
- „ 328a.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.
- „ 328b.—Ditto ditto for a Girl of 10. 3d.
- „ 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or sash.
- „ 335a.—The Alpine Hood. 3d.
- „ 336.—Princesse Dress for a Girl of 15. 6d.
- „ 337.—Princesse Dress for a Girl of 12. 3d.
- „ 337a.—Robe Princesse for a girl of 9 years old.
- „ 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and sounce.
- „ 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- „ 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
- „ 353.—Sun Hat for a Girl of 10 or 12. 3d.
- „ 354.—The Bébé Sun Bonnet for a Girl of 4.
- „ 355.—The Ninette Sun Bonnet for a Girl of 5 years old. 3d.
- „ 356.—Pinafore for a Child of 5 years old. 3d.
- „ 377.—Little Renée's Costume, for a Child of 5 years old.
- „ 378.—The Eglantine Costume, for a Girl of 6 or 7.
- „ 389.—Bathing Costume for a Girl of 14 or 15.

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UNDERLINEN FOR LADIES.

All cut for Chest measure of 34½ inches.

- No. 1a, Dressing Gown. 6d. No. 2a, Dressing Jacket. 4d. No. 3a, Full Train Petticoat. 6d. No. 4a, Petticoat Body. 4d. No. 5a, Night Dress. 6d. No. 6a, Petticoat, walking length. 6d. No. 6b, Princesse Petticoat, body & skirt in one. 6d. No. 7a, Chemise. 4d. No. 8a, Full Drawers. 4d. No. 8b, Chemise and Drawers combination. 6d. No. 9a, Flannel Vest. 9a, Lady's Bathing Dress. 6d.

Price 4d. and 6d. each post free.

N. B. The above set of 12 patterns (post free) for 3s. 6d.

„ 273.—New Petticoat, walking length.

„ 273a.—Train to add to Petticoat No. 273, for evening wear.

„ 187.—Parisian Dressing Gown, Princesse style. 6d.

„ 291.—Princesse Chemise. 6d.

„ 293.—Ladies' Cooking Apron. 3d.

„ 358.—Peignoir or Dressing Jacket, with wide or bell-shaped sleeves.

UNDERLINEN FOR GIRLS.

All cut for Chest measure of 27 inches. Age 12.

- No. 10a, Dressing Gown. No. 11a, Dressing Jacket. No. 12a, Petticoat. No. 13a, Petticoat Princesse shape. No. 14a, Petticoat Body. No. 15a, Drawers. No. 15b, Chemise and Drawers Combination. No. 16a, Flannel Vest. No. 17a, Flannel Petticoat. No. 18a, Bathing Costume. No. 19a, Chemise. No. 20a, Night Dress.

Price 4d. each post free.

N. B. The complete set of 12 patterns may be had (post free) for 3s.

CHILDREN'S UNDERCLOTHING AND DRESSES.

All cut for Chest measure of 20 inches. Age 4.

- No. 21a, Dress. No. 22a, Frock. No. 23a, Frock. No. 24a, Chemise Drawers. No. 25a, Chemisette. No. 26a, Body Drawers. No. 27a, Full Blouse. No. 28a, Petticoat. No. 29a, Blouse. No. 30a, Night Gown. No. 31a, Chemise. No. 32a, Drawers.

Price 3d. each, post free.

N. B. The complete set of 12 children's patterns may be had (post free) for 2s. 6d.

BABY LINEN.

- Nos. 33a, Cloak. 34a, Short Frock. 35a, Long Robe, or Monthly Gown if less trimmed. 36a, Petticoat. 37a, Short Princesse Frock. 38a, Long Petticoat, Cambric or Flannel. 39a, Shirt. 40a, Bib. 41a, Night Jacket, lengthened to form Night-Gown. 42a, Shoe. 43a, Baby's Drawers or Couvre-linge.

Price 3d. each, post free.

N. B. The complete set of 11 patterns of Baby Linen may be had (post free) for 2s.

„ 318.—Pinafore for a child of 1 to 2 years old. 3d.

UNDER GARMENTS FOR GENTLEMEN, AND BOYS.

- „ 234.—Gentleman's Smoking Cap. Round shape. 3d.
- „ 234a.—Gentleman's Smoking Cap. Turban shape. 3d.
- „ 235.—Gentleman's Flannel Vest. Chest 37 inches.
- „ 236.—Gentleman's Woolen Shirt. Plain shape without yoke. Chest 37 inches.
- „ 236a.—Flannel Shirt for a Boy 13 Chest 32 inches. 6d.
- „ 236b.—Ditto ditto for a Boy of 6, Chest measure 26. 3d.
- „ 237.—Gentleman's Dress Shirt. With shield-shaped front, and yoke piece at back of neck. Chest 37 inches.
- „ 238.—Gentleman's Night Shirt, with yoke. Chest 37 inches.
- „ 292.—Gentleman's Dressing Gown: Chest measure, 37 inches.
- „ 608.—Dressing Gown for a boy of 13.

* This list is added to every month; for particulars of which see succeeding numbers of the Magazine.
* Patterns are withdrawn from this list as soon as they go out of fashion.

* These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

Apply by LETTER ONLY, enclosing postage stamps, to MESSRS. LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.

In ordering a Pattern the Number (and LETTER if any) must be specified.

The Theatres.—Continued.

DRURY LANE.

The great success which attended the production of *The World*, still marks its nightly representation, and crowded audiences testify by overwhelming applause the keen satisfaction which this powerful drama produces, and Messrs Paul Merritt, Pettitt, and Augustus Harris have ample cause to congratulate themselves on the brilliant result of their happily-joined endeavours.

THE PRINCESS'S.

This favorite house will re-open on October 30th, after an interval of twenty-three weeks, in which short space of time the theatre has been entirely re-built and re-constructed from designs by Mr. C. J. Phipps, F.S.A. The portion of the theatre allotted to the audience is about the same size as before, but the accommodation is greatly increased, and every modern improvement is introduced. The entrances and means of exit are most commodious, and are all of fire-proof construction. The decorations and appointments are most elegant and even luxurious, and the new stage is so constructed as to give every facility for the production of those elaborate spectacular and realistic effects which are a tradition of the Princess's Theatre. The opening performance is to be *Hamlet*, and Mr. Edwin Booth, the eminent American tragedian, is announced to appear as the Prince of Denmark, with the able assistance of Mrs. Hermann Vezin, Messrs. Farren, Swinbourne, Ryder, Harcourt, &c., &c. The stage management is still in the able hands of Mr. Harry Jackson. We are sure that the most hearty good-will, and sincerest good wishes of the public, accompany the re-opening of this favorite house; nor can we doubt that a brilliant success will reward Mr. Walter Gooch, the spirited and popular manager, in his new venture on the ground of so many old successes.

THE HAYMARKET.

Mr. J. S. Clarke continues to delight the public as Dimple in Mr. Buckstone's comedy, *Leap Year*, and is ably supported by Messrs. Conway, Howe, Kemble, &c., and Mesdames John Wood, Gerard, Linda Dietz, Edith Bruce, and Cannings. The comedy is preceded by *Salt Tears*, a drama in one act, and the performance closes with *A Widow Hunt*, in which Mr. J. S. Clarke sustains his well-known character, Major Wellington de Boots.

THE LYCEUM.

The Corsican Brothers has been received with great favor, and bids fair to have a long run at this favorite house. Mr. Henry Irving's rendering of the dual parts of Fabien and Louis Franchi is marked by that exaltation and genuine divine afflatus which has enabled him to give to the world such histrionic efforts in *Hamlet*, *Mathias*, and *Sir E. Mortimer*. He is ably supported by Miss Fowler and a powerful company.

THE COURT.

Rarely has any event in the theatrical world been so eagerly anticipated as the production, at this house, of the Hon. Lewis Wingfield's adaptation of Schiller's play, *Mary Stuart*. The marked success which Madame Modjeska achieved in *Heartsease*, had prepared her numerous admirers to expect much from this more ambitious adventure. They were not disappointed; from her first appearance in the character of ill-fated Mary Stuart, until the closing scene, this gifted lady strained every nerve to interpret aright the author's meaning, to win approval, and to deserve it. Madame Modjeska succeeded, and we believe *Mary Stuart* to be the first of a long series of successes which she will achieve, as we are promised *Adrienne Lecouvreur*, *Frou-Frou*, *Romeo and Juliet*, &c., &c. We are glad to see that the performance commences with that delightful little comedy, *A Clerical Error*, which affords an opportunity (too rare) of seeing the earnest and finished acting of Mr. Wilson Barrett. During the recess the theatre was re-decorated, and its numerous conveniences added to by new smoking and refreshment rooms, so that nothing is wanting to ensure the comfort of the audience at this popular house.

THE STEAND.

The new opera-comique, *Olivette*, bids fair to rival the success of *Madame Favart*; it is well deserved, for a brighter and more satisfactory performance, both as regards music and acting, was never placed on any stage.

PRINCE OF WALES'S.

Miss Genevieve Ward continues to attract

tion of Stephanie de Mohrivar in *Forget-me-Not*, and she is ably assisted by a talented company, including Mrs. Bernard Beere, Miss Rose Roberts, and Mrs. Leigh Murray; with Messrs. Forbes Robertson, Beerbohm Tree, Flockton, and Edgar Bruce. *Anne Mïe* (a play from the Dutch) is in active preparation.

NEW SADLER'S WELLS.

Mrs. Bateman is constantly providing delightful novelties for her numerous patrons, and a marked success has repaid the production of Sheridan Knowles's play, *William Tell*. Mr. Charles Warner sustains the character of the hero with his well-known ability, and has intelligent supporters in Miss Louise Wiles, and a well-chosen company. The scenery, with a torrent of real water, is very effective, and the new and appropriate music exceedingly telling.

At the Gaiety *The Mighty Dollar*, with Mr. and Mrs. Florence, continues attractive, but the last nights of *Les Cloches de Corneville* are announced at the GLOBE. At the IMPERIAL AFTERNOON THEATRE Mr. Reece's burlesque, *Half Crown Diamonds* is very successful, the evening performance consisting of *A Quiet Pipe*, and two grand ballets. *Betsy* remains at the CRITERION, the *Guv'nor* at the VAUDEVILLE, and Mr. Dion Boucicault has opened at the ADELPHI with a new Irish play, *The O'Dowd*. Mr. Toole continues to appear as Doublechick in *The Upper Crust*, and the *Pirates of Penzance* still commit their whimsical irregularities at the OPERA COMIQUE.

Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

PREPAID SUBSCRIPTIONS.

This Magazine will be sent post free to any place in Great Britain, and to other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 6d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

Subscriptions to be paid to LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.
POST-OFFICE ORDERS payable at Young Street, Kensington.

JUVENILE PLATE.

We will send, post free for 3 stamps, the Steel Plate Engraving of Children's Costumes for Autumn and Winter, which appeared in September last, with reverse views and description.

Mrs. REED writes:—

"I now have had your Magazine for a long time: have had others also, but none are so

useful as yours; I depend on no other. Your patterns are so useful, and so neat, that really we have got three times as much custom since I commenced getting or sending for your patterns."

Mrs. WALLIS writes:—

"I have taken your Magazine in for seventeen years, and I find it much the best and most useful of any of the Journals of Fashion. I have always found your patterns good and to be depended upon."

Mrs. MONTEITH writes:—

"I have been a subscriber to your Journal this last 15 years, and find it a great help. It has been the means of procuring me a large number of customers."

Mrs. HAMILTON writes:—

"Thanks for the great improvement in your Magazine. I have taken it regularly for about 9 years. It is the best I have ever seen."

Mrs. D. (Liverpool) writes:—

"I have taken your Magazine for some years, and find it most useful; and now that the patterns can be obtained from you it is a very great improvement."

We are much obliged for the kind encouragement which we receive from all quarters, and we trust that the further improvements which our fair friends find in this month's number will cause them to recommend us yet further, and thus express their confidence in our ability to supply what is really wanted, i.e., the quiet and graceful costumes, which must always please the good taste of real English ladies, in distinction to the exaggerated styles too often placed before the public. The enormous daily pattern sale is a conclusive proof that our endeavours are in the right direction.

LUCILLE.—We are much pleased with your pretty verses on "Early Primroses," and they shall appear in their season.

Letters specially acknowledged from Miss E. P., E. M.; T. G. S.; Elinor W.; Mrs. G. S., Mrs. Jones, Mrs. A. U., Ethel, E. G., &c., &c.

1 vol. cloth. fcap. 8vo., 5s.

POEMS AND SONNETS.

By HARRIETT STOCKALL.

"There is a good deal of grace and tenderness in Miss Stockall's verses."—*Saturday Review*.

"These are the thoughts of a refined and cultivated woman, expressed in pleasing verse."—*Spectator*.

Never devoid of a tender and graceful suggestiveness."—*The Queen*.

"Many of the pieces have appeared in 'All the Year Round,' and all show nice sentiment and sincere feelings of religion and loyalty."—*The Graphic*.

"Pretty and sweet, tender and plaintive."—*Illustrated London News*.

"Shows careful workmanship and poetic feeling."—*Court Circular*.

LONDON:—

Simpkin, Marshall & Co., 4, Stationers' Hall Court, and all Booksellers and Newsagents.

DEVERE'S MODEL BUSTS.

PRICE 26s.

We consider these Busts to be of so much importance to our Subscribers, that we again give the illustration of one on this page. They are supplied only to our Subscribers, and we charge them at cost price, so as to place this great advantage in the reach of all our supporters.

We supply these Busts, for the following sizes of Chest Measures:—30 inches, 31½, 33, 34½, 36, 37½, 39½, 41, 42½, and 44 inches.

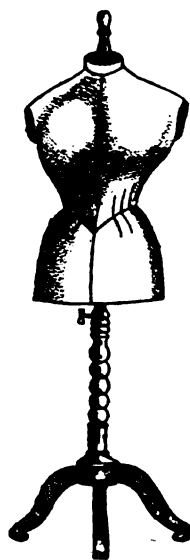
Devere's Model Bust is specially made for the use of Drapers, Dressmakers, and private families, it is accurately moulded in papier maché from the most perfect figures, and is covered with stout twilled calico, thus affording a firm yet flexible surface for the various purposes of making, trimming, and trying-on.

It is mounted on a handsome polished black stand, and, by means of the screw shown on the engraving, can be raised or lowered in height according to requirement. Another great advantage is the facility with which it turns round on the pivot, thus enabling the worker to fit or trim the back or front of a dress without moving from her position.

When ordering a Bust for general trade purposes, it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should ALWAYS SEND A DRESS BODY with the order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.

These Busts are so arranged as to take to pieces with the greatest ease, and to pack in a small compass, thus reducing the expense of carriage to the lowest amount. Full instructions for putting together are forwarded to each purchaser. The crates (which are specially made to suit each Bust) should be preserved for use in case of removal.

Can be obtained only from LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W. Orders to be sent by letter only, enclosing P. O. Order, cheque, or cash for the amount. A specimen Bust may be seen and Orders given at any



(Including Crate, Packing, and free delivery 4 miles of Chas.)



473
December 1880

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Plate 3

The World of Fashion.



467

468

469

December 1880

The World of Fashion.

Plate 1



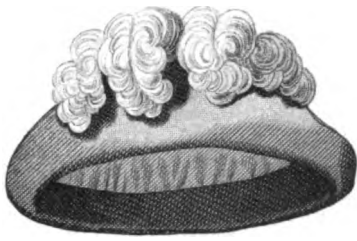
470
December 1880

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Plate 2

The World of Fashion.



December 1886

478

479

Plate 4

The World of Fashion.

REVERSE VIEWS OF PLATES 1, 2, 3, & 4.

PLATE 1.



467,

463.

469.

PLATE 2.



470.

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PLATE 3.



473.

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PLATE 4.



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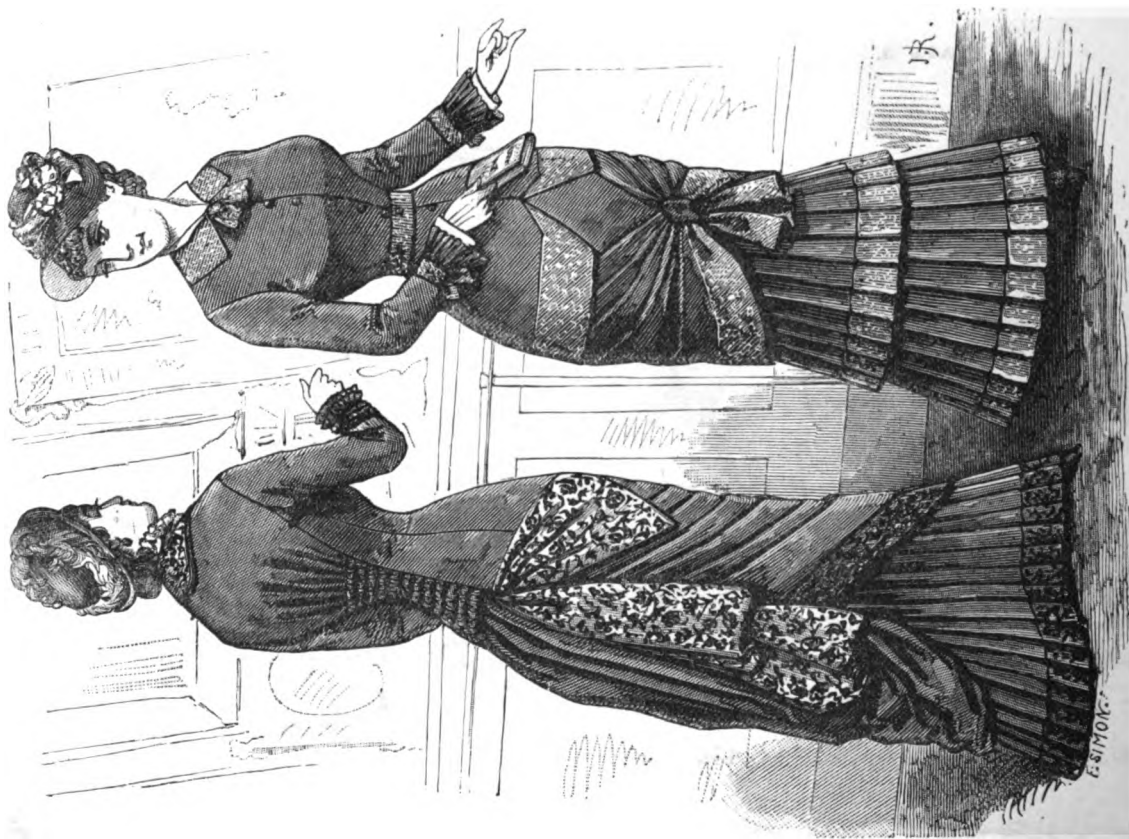
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December, 1880.

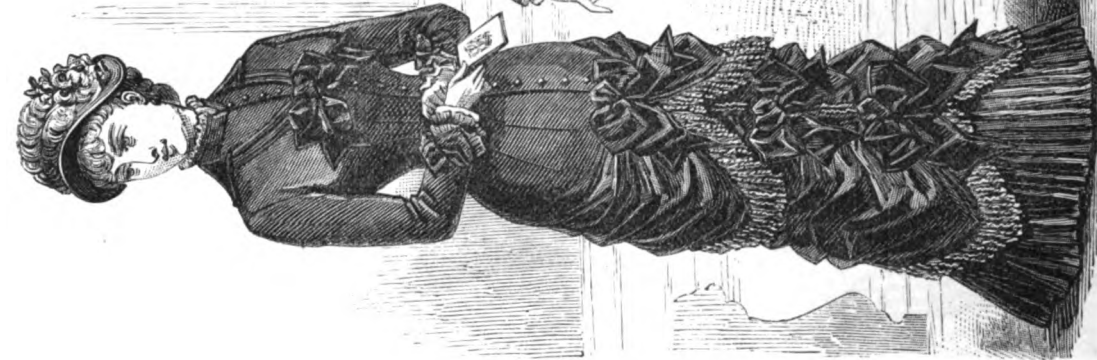
The World of Fashion.

Digitized by Google Plate 5.



481.

482.



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Full-sized patterns, numbered as above, may be had from the Editors, price Sixpence each, post free.

December, 1880.

The World of Fashion.

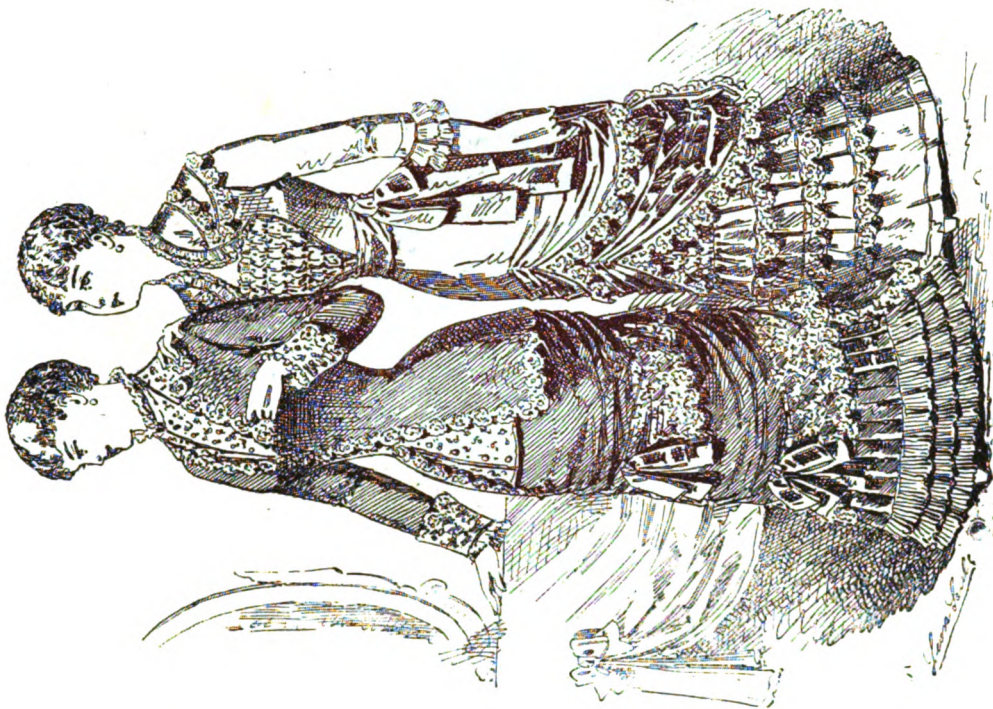
Plate 6.



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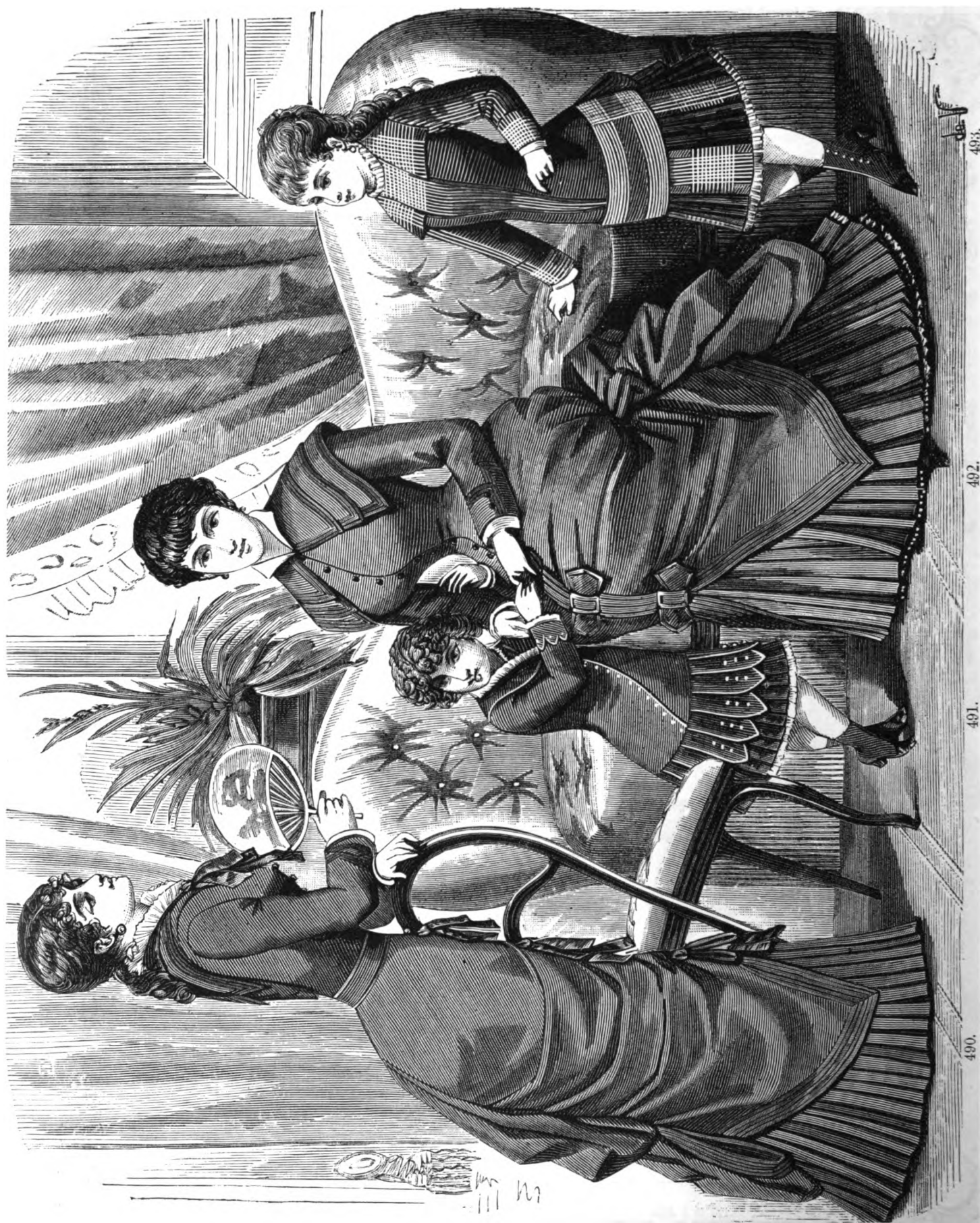
Nos. 488 and 489 are from the Grand Magazins Aux Trois Quartiers, 21—23, Boulevard de la Madeleine, Paris.

Full-sized patterns, numbered as above, may be had from the Editors, price from Threepence to Sixpence each, post free.

December, 1880.

The World of Fashion.

Plate 7.



December, 1830.

THE WORLD OF FASHION.

Winter Costumes, from the *Grande Magasins Saint-Joseph*, 117-119, Rue Montmartre, and 2, Rue Joquelet, Paris.

Plate 8.

LE MONDE ÉLÉANT

OR

THE WORLD OF FASHION,

A Journal of Fashion, Literature, Society, The Opera and Theatres.

No. 684.

DECEMBER, 1880.

Vol. 57.

Observations

ON LONDON AND PARISIAN FASHIONS.

Writers in various publications have been recently discussing the Laws of Fashion ; some of their conclusions are very wide of the mark, and, indeed, it is only after long years of study and observation that anyone can ascertain its laws—for Fashion has fixed laws, the same as everything else. We said in our last month's Number, that Fashion springs from a desire in human nature to improve and to advance upon what has gone before. We will now add that Fashion is not directed by any one nation, but the nation that has the greatest taste may be said to have the selection. The French have for centuries possessed this taste, but they seldom *invent* anything. They look round the World and take ideas from every country,—from Russia, England, Italy, and other European nations, and from the East. The beautiful combinations of colors at present so fashionable have been taken from India by the French ; for form they have reverted to the classic type, which shows the human figure to the greatest advantage. Everyone can remember the ungraceful crinolines ; some may remember the exaggerated puffs at tops of arms ; those, however, were ideas carried to extravagance, which, we must add, it is always the province of a high-class Fashion Journal to check.

This "desire to improve and advance" is of the greatest service to trade and commerce ; thousands are thinking how to meet this public demand : the result is, we have new colors, or combinations of colors ; new materials and new textures. Manufacturers and artists are benefited ; the beauty of the civilized world is enhanced, and all this by means of that Fashion which is so much abused by the ignorant.

We will now state a few of the changes that are going on. The skirts of dresses are

being worn narrower—consequently, they are not so long ; they are generally finished at bottom by a *balayeuse* : these are sometimes of red or black satin embroidered with gold, or any colored floss silk, representing flowers. The puffing at top of sleeve is increasing in favor. Collars are larger, and are generally square. Hoods will still continue in fashion. Jerseys, since they have been discouraged by the Princess of Wales, are no longer worn by Ladies.

Single-breasted Ulsters, with Hoods, are very fashionable. Visites, sitting close to the waist, are much worn ; some are long, others short : they always have hoods.

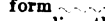
The most fashionable Evening Costumes are given in our Plates.

OUR PARIS LETTER.

Faubourg St. Germain, Paris,
Nov. 25th, 1880.

Ma Chère Amie,

You will allow me to forsake you for once, and to address myself directly to our friends. I have received many letters wishing for immediate answers by post, but as advice, if good for one, must be good for many, I think it better to make their answers the principal subject of my letter.

1.—First I will answer my fair correspondent of South Africa—How to make a Sarah-Bernhardt ruffle? You first take the size of your neck, and make a band of white silk lined with stiff muslin ; you then take a slightly stiff lace, muslin, or *crêpe-liné*, or any material of which the ruffle is to be made, say two or three inches in width, according to taste ; of this lace, or muslin, you take a piece four times the length of your band, then gather it up till it is the length of the band, it will then naturally take this form , with the aid of your fingers you will equalise these scallops, and fasten them on the band of silk, taking care in sewing the lace, to touch it lightly, so as it will look fresh when finished. This will make a ruffle as shown on Fig. 382, of No. 680. For the sleeves you proceed in the same way.

2.—Directions for making a *Directoire*, *Chanoinesse*, or smock frock Mantle. This is rather difficult if you have no bust, and do not know how to gather ; with a bust, and if you are a good gatherer, it is the easiest thing to make a success of it. You first sew all your pieces together, never mind how queer it may seem to you ; you then gather the neck ; then gather it again and again at intervals of one inch, or half-an inch ; you then place your mantle on the bust. If you have no bust it must be placed on a lady's shoulders, (we have, for the greater convenience of our subscribers, added to the Mantle (464) a pattern of lining to

sew the gathers to, so as to insure a perfect fit) then you draw the gathers to fit the bust gracefully; when this result is obtained, you secure the gathers in their proper form by lining them, or fastening them on tapes.

3.—How to make round holes in plush so as to pass cords through it.—There is only one way to prevent the plush from tearing, when lacing with cord. You take small brass rings the size of your cord, or a little larger; work them over in crochet with silk, and then fasten them on the plush; cut the hole in the plush, and turn it in, fastening it again to the ring. These rings, besides being strong, are also an ornament to the costume. Of course the brass ring must be worked in silk to match the plush in color.

Gauze veils will be as much worn this winter as formerly; the new color is red. It has the power of giving a delicate pink hue to the skin; this kind of veil is worn small, one third of a yard being sufficient; for other colored gauze veils you require $2\frac{3}{4}$ yds.; they are worn to reach to a little above the upper lip. They hide the hat completely, are tied at back, and then brought to the front, where they are fastened under the chin by a large bow; a beetle, a snake, or any fancy animal is nestled in the middle of the bow.

Yes, the latest novelties in Paris as to jewellery, are the ladybird, the fly, the spider, the tiny butterfly, the moth, &c. &c. These are made into pins, or small brooches, and fastened on the side of the dress just above the chest, as if they had crawled there naturally. I think the spider rather objectionable, unless the old superstition has made it your pet insect.

As for hats and bonnets they are all made of plush, long or short, trimmed with girdles *a la capucin*, or with ostrich feathers; the ornaments used on hats and bonnets are fanciful, like the rest; sometimes a ladder, on which are climbing two or three mice, with ruby eyes; sometimes a claw, a bat—in fact, all the animals that we used to be afraid of are becoming fashionable. The pig has been thoroughly dethroned for the sheep and the elephant. What could be more barbarous than a pig fastened by a chain on a butcher's knife, and then called "*porte veine*." I think a dove, a pigeon, a swallow, or a robin much better suited to represent the messengers of happiness and good luck.

I wish you and your readers a merry Christmas.

COMTESSE DE B—.

THE FULL-SIZED PATTERNS.

N.B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height, and of proportionate figure: measuring $34\frac{1}{2}$ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being solded up in it. If at any time, through accident, our subscribers should find any pieces missing, the EDITORS will be happy to supply the deficiency, post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsö Place, Kensington, London, W.

THE FEVERSHAM CORSAJE A POINTE. (468.)

Our first pattern is the very novel and stylish Corsage of the Feversham Costume, which is shown on the centre figure of Plate 1. It forms a long point in front, and a coat basque at back. The pattern consists of front, side piece, back (which has a seam running up to the shoulder), collar, and sleeve. The front shows, by printed lines, the places of the draped and gathered bands, which are put at each side of the buttons, as shown on the engraving. In the middle of back basque a small pleat is left on, and this shows the place of the fan-shaped, pleated folds, as shown by the back view of 468, on Plate 5. On the sleeve we have marked the shape of top of the under arm by pricking, and also three of the slashes

at the shoulders. The fourth slash is in the hind arm seam, as shown by the notches, and the fifth slash is in the underside of sleeve, beyond the hind arm seam; there are no slashes at the under part of arm.

The upper and under skirts of this Costume will be supplied by the Editors, on receipt of 6 stamps.

CHILD'S PETTICOAT.

Our second pattern is a Petticoat for a little girl of about five years old. It consists of three pieces, viz., front, marked by one hole in the centre; side breadth, marked by two holes; and back, marked by three holes, placed near the middle seam. The seam which joins the side and front is marked by one cut, and the seam which joins the side and back is marked by two cuts. The side and back breadths may be a little full at waist, according to the size of the girl's waist; the front breadth must be perfectly plain. A flounce may be added if preferred.

Description Of the Plates of Costumes.

Full-sized patterns of all the Dresses, Casques, Pelisses, &c. on these plates are supplied at the nominal prices of from 3d to 6d. each, for the accommodation of subscribers. For particulars see pages 10 and 11.

The Number in brackets, preceding the description of each figure, is the number of the Costume in our list of full-sized patterns.

••• The Reverse views of all the Costumes on Plates 1, 2, 3, and 4 will be found on Plate 5.

PLATE THE FIRST.

Fig. 1.—(467).—The Neville Visiting Costume, of grey embroidered cachemire. The jacket is made round, and is trimmed at bottom edge by a round *revers* of embroidery: the back of the jacket is *plissé*. The overskirt forms two Tabliers, crossing one over the other: the back is formed in two long bows and ends. It will require 12 yds. cachemire; 18 buttons; $2\frac{1}{4}$ yds. red balayouse.

Fig. 2.—(468).—The Feversham Home Toilette, made of cachemire de l'Inde, trimmed with *velours frappé*, and with a sash at side of a lighter shade of silk. The body is pointed in front, and forms a coat basque behind; the sleeves are slashed at top, with puffs of *velours frappé*: the skirt is composed of two draperies, edged by a band of the velvet, and draped at right side by the sash; the back is *bouffant*, and gathered in the middle. The quantities required are:— $6\frac{1}{2}$ yds. cachemire de l'Inde, double width; 3 yds. *velours frappé*; 12 buttons; 2 yds. silk.

Fig. 3.—(469).—The Idina, an elegant Promenade Costume of dark red *velours tramé*, and cachemire de l'Inde. The jacket is round, trimmed with *revers*; cuffs and pocket of cachemire; the back is opened and ornamented with buttons; the overskirt is elegantly draped on each side, and allowed to puff gracefully at back. The underskirt is made of alternate bands of velvet and double folds of cachemire, edged by a flounce of velvet, and a small *plissé* of satin. Will take 9 yds. velvet; 4 yds. cachemire; 24 buttons; 2 yds. satin ribbon.

PLATE THE SECOND.

Fig. 1.—(470).—The Leigh Promenade Costume of mauve Madras, of the handkerchief pattern; the jacket is of Redingote style, pleated at back. The overskirt is composed of a pleated tablier, with puffs behind, trimmed at left side by bows made with the handkerchief corners; the underskirt, or *trousseuse*, is formed of *plissés*. 12 squares are required, and 18 buttons.

Fig. 2.—(471).—The Hermione, an Elegant Visite Mantle, made of velvet, trimmed with cardinal red satin, *passementerie*, and artistic buttons. The cloak is ornamented by a hood, lined with cardinal red satin. It will take 10 yds. velvet; 2 yds. *passementerie*; 24 buttons; 3 tassels; 3 yds. cardinal red satin.

Fig. 3.—(472).—The Octavia Promenade Costume, for a Young Lady. It is of light blue cloth, trimmed with bronze velveteen; the polonaise skirt is well draped, back and front, with double puffed sleeves, wide collar, and hood; the skirt is of bronze velveteen, enlivened by a small *plissé* of cloth. It will take 3½ yds. cloth, double width; 6 yds. Louis velveteen; 30 buttons.

PLATE THE THIRD.

Fig. 1.—(473).—Little Girl's Ball Toilette of white muslin and green *surah*. The front of dress is trimmed by a *bouillonné* Tablier; the back, *en princesse*, is of *surah*; a broad sash crosses the hips, and falls at the side, fastened by a large bow: two lace flounces trim this pretty costume. Quantities required: 6 yds. *surah*; ½ yd. muslin; 4 yds. wide lace; 4 yds. narrow lace; 8 buttons.

Fig. 2.—(474).—The Foljambe Evening Dress of blue *mousseline de laine*, trimmed with lace; the body is cut square, back and front, and laced behind; it forms a *basque* body in front; at back it is cut *en princesse*; the draperies are brought over to a point, and the back is well draped. The front of skirt is crossed by 4 *echarpes*, edged by lace: the underskirt is formed of *bouillonné*, lace, and *plissés*. Will take 8 yds. *mousseline de laine*, double width; 24 yds. lace; 2 yds. of wide satin ribbon.

Fig. 3.—(475).—The Adeline Ball Toilette for a Young Lady, of pink satin and *mousseline de laine*: the pointed body is opened low in front, filled in by a *modestie* of Honiton lace; the body may be either embroidered, or trimmed with garlands of small roses; the overskirt is draped by the sash, the underskirt is made with *bouillonnes* and pipings, edged with a lace and a satin flounce. Quantities required: 3½ yds. *mousseline de laine*; 9 yds. satin; 6 yds. lace.

Fig. 4.—(476).—Ball Toilette for a Girl of 14 years old. It is of mauve silk, trimmed with lace: the dress is cut *en princesse*, trimmed in front by a bib of lace; the draperies open in front upon a *bouillonné* Tablier, and are draped at sides by bows of mauve satin: the back is elegantly looped on the underskirt, which is made of *plissés* and flounces of white lace. Will take 10 yds. silk; 12 yds. lace; 4 yds. ribbon.

PLATE THE FOURTH.

No. 1.—CHAPEAU CHEVREUSE of grey felt, trimmed with feathers, tinted from pink to cardinal red.

No. 2.—CHAPEAU REMBRANDT, of brown plush, trimmed with *veil* or and white feathers; a fold of brown plush trims the crown at the left side.

No. 3.—CHAPEAU GIL BLAS of mouse-grey felt, trimmed with silver flowers and heliotrope feathers.

Fig. 1.—(477).—The Montgomerie Costume of Navy blue serge, trimmed with red brocade; the ribbons are Navy blue, lined with red; the body is trimmed by a *gilet*, collar, and cuffs of brocade; it is fastened behind by buttons, and trimmed at front and sides with loops of ribbon: the back of body and polonaise forms one; it is well looped up by large ribbon bows; the front is laid in slight draperies edged with brocade. It will take 10 yds. serge; 2½ yds. brocade; 18 buttons; 8 yds. narrow ribbon; 3 yds. wide ribbon.

Fig. 2.—(478).—The Indispensable, of black shuddas, lined throughout with Navy blue *surah*; it is trimmed with feathers and black satin bows, lined with Navy blue. Quantities required: 3 yds. shuddas;

6 yds. *surah*; 3½ yds. feather trimming; 5 yds. satin ribbon.

Fig. 3.—(479).—The Comtesse Robe. This dress is made of black silk and brocade, and has a real success, for it combines elegance with comfort: as a home toilette, or for a promenade, the train can be detached, so as to produce a Trotteuse for walking; for a visiting toilette the train is added, and if an evening dress be required a low body, made of silk satin, brocade, or plush, is added. The underskirt is composed of three flounces and three *bouillonnes*, edged by a small heading: a full sash crosses the front, and forms gathered ends behind, finished by large tassels. The dress body is pointed in front, and has coat *basques* behind, and is trimmed by *passementerie*; the train is made of two breadths of black silk, lined with *surah*, or it can be lined with muslin: two box pleats are made, measuring together 10 inches in the middle, and at each side black tapes are fastened, corresponding to three black tapes, fastened on the Trotteuse about four inches from the waist, under the ends of the sash: a safety hook is fastened on each side of the first flounce, corresponding to two eyes fastened on the train; this simple, though secure fastening, is all that is required, as it allows the dress to drape well on the arm and at back. Many dresses will, this winter, be arranged in this fashion. These moveable trains can be added to any costume,—some starting from the middle of dress, some from the very edge. Quantities required: 12 yds. silk; 4 yds. brocade; 18 buttons; *passementerie* for the back.

PLATE THE FIFTH.

This Plate, as usual, contains the Reverse Views of all the Costumes illustrated in Plates 1 to 4.

PLATE THE SIXTH.

Fig. 1.—(481).—The Sangali Costume of Prune Cachemire, trimmed with *broché*, or satin. It forms a polonaise behind, and a body in front, which may be trimmed with a *gilet* of *broché*; it is artistically draped, and very elegant. Will require 12 yds. cachemire; 3 yds. *broché*; 18 buttons.

Fig. 2.—(482).—The Risetete, an Elegant Short Costume of fancy material, trimmed with two deep *plissés*, edged by brocade: the back draped gracefully. Will take 10 yds. material; 4 yds. brocade; 12 buttons.

Fig. 3.—(483).—Handsome Black Silk Costume, trimmed with fringe: the Costume is cut *en princesse*, trimmed with two draperies, gracefully draped in the middle of front by bows made of white satin ribbon. The draperies are fastened behind under the folds of the back *bouffant*. Quantities required: 16 yds. black silk; 6 yds. fringe; 7 yds. satin ribbon; 18 buttons.

Fig. 4.—(484).—Morning Costume made of Cheviot; the overskirt is well looped up by a large buckle; the back falls gracefully over the *plissé* skirt: the jacket is fastened by a belt, and trimmed with collar and cuffs of velvet. It will require 10 yds. Cheviot; ½ yds. velvet; two large buckles.

PLATE THE SEVENTH.

Fig. 1.—(485).—Little Girl's Victoria Costume of fancy material: the jacket is shorter in front than behind; it is opened in the middle of back, and trimmed by a bow: the overskirt is well draped in front and at back, over a skirt made of three *plissés*. Will take 8 yds. material; 3 yds. ribbon; 12 buttons.

Fig. 2.—(486).—Capucine Costume for a Young Lady, of brown *Bure de Laine*, trimmed with light-colored *surah*. The polonaise is made in blouse form, edged all round by a band of *surah*, and fastens

round the waist by a knotted cord; the hood and cape are lined with the same colored *surah*, and fastened under the chin by a cord and tassels: a wide pleated petticoat completes this fancy costume. It will require 6 yds. *Bure*; 5 yds. *surah*; 18 buttons; $7\frac{1}{2}$ yds. cord; 4 tassels.

Fig. 3.—(437).—Little Girl's Winter Paletot, trimmed with skunk fur. It is made of cloth, and will require $1\frac{1}{2}$ yds. of cloth; 5 yds. skunk.

The two following costumes are from the *Grands Magasins de Modes "AUX TROIS QUARTIERS,"* 21 to 23, Boulevard de la Madeleine, Paris, where the materials for these two Costumes may be obtained.

Fig. 4.—(433).—Young Lady's Dinner Costume of *Cisele douairière*, a very stylish new material, covered with embroidery. The jacket is opened in front on a *gilet*, and trimmed all round by embroidery with a large collar; two draperies form the overskirt; the underskirt is made of wide pleats, edged by three small *plissés*; the back is well draped. Quantities required: 16 yds. material; $\frac{3}{4}$ for the *gilet*; 18 buttons; 3 yds. ribbon.

Fig. 5.—(439).—Dinner Dress of *Satin Merveilleux*, trimmed with lace. The body is opened in heart shape, and filled in by *bouillonnes*; it is trimmed with a wide double collar; a large folded belt encircles the waist, and is fastened at sides by bows and ends. Two draperies, edged by lace, form the overskirt; the back is twice *bouffant*, and falls on the underskirt, which is composed of two flounces, three being edged by lace. It will take 18 yds. *Satin merveilleux*; 18 yds. lace; 3 yds. satin ribbon.

PLATE THE EIGHTH.

These elegant Costumes are designed for us by the *Grands Magasins St. Joseph*, 117—119, Rue Montmartre, and 2, Rue Joquelet, Paris. For the benefit of those of our readers who may be visiting Paris we add to our description the price at which each Costume will be supplied at the Magasins in the Rue Montmartre.

Fig. 1.—(490).—Indoor Toilette, composed of a polonaise, with hood and waist band, and a *plissé* underskirt: the front is to fasten with buttons, and is ornamented with bows; it may be made of cachemire, or any fancy material, and will take 12 yds. cachemire; 4 yds. ribbon; 18 buttons. The hood is lined with a bright *surah*, matching the dress, as, for instance, brown cachemire and *vieille* or *surah*.

The Magasins St. Joseph will supply this dress, made up complete, for £3 8s.

Fig. 2.—(491).—Little Boy's Costume of Navy blue cachemire, trimmed with pipings of cardinal red: the jacket is of *princesse* form, fastened in front diagonally, and trimmed with flaps and buttons, over a *plissé* underskirt. Quantities required: 6 yds. cachemire; $1\frac{1}{4}$ yds. cardinal red; 6 dozen buttons.

This Boy's Costume will be supplied complete for £2 0s. by the proprietors of the Grand Magasins St. Joseph.

Fig. 3.—(492).—Indoor Costume of grey cachemire, trimmed with blue pipings: the polonaise is *en princesse*, with three capes; it fastens in front with buttons and buckles, and opens on a *plissé* underskirt. Will take 12 yds. grey cachemire; 3 yds. blue cachemire for pipings; 18 buttons; 3 buckles.

The price at the Paris Magasin is £2 5s. for the complete Costume.

Fig. 4.—(493).—Little Girl's Toilette of *Madras*, or handkerchief material. The dress is *en princesse*, trimmed with a large collar, a simulated *gilet*, a sash, and a *plissé* underskirt. Quantities required: 7 squares and 18 buttons. The price of this dress at the Magasins St. Joseph, Rue Montmartre, Paris, is One Guinea complete.

MISS POPPLETON'S PARROT.

IN FOUR CHAPTERS.

CHAPTER III.



ES, it was Miss Poppleton, come back from the uttermost parts of the earth, doubtless intending to reclaim her bird from the hands of Eliza Watson. Miss Poppleton had always been remarkable for a grim expression of countenance, and a severe uprightness of carriage, but both grimness and severity seemed, to Eliza's eyes, to be intensified as the returned spinster walked into the little shop on that dim November afternoon.

"Well, Eliza," remarked Miss Poppleton, with as much calmness as if she had parted with Mrs. Watson only the day before.

At the same moment Mr. Watson appeared from behind a hanging forest of tallow candles, and having greeted Miss Poppleton in his usual undemonstrative manner, he took the capricious customer off his wife's hands, thus leaving her free to conduct Miss Poppleton into the little parlor behind the shop.

A bright fire threw a cheery glow over the little apartment, and Miss Poppleton's stiffness unbended a little as she seated herself in a comfortable armchair, drawn well within the cheery influence of the blaze.

"But whatever brings you back, Miss Poppleton?" inquired Eliza, recovering from the first shock of her surprise, "and why ever didn't you write?"

"Well, I didn't write, Eliza," replied her late mistress, answering the last question first, because I have been too busy. I have been in London for three weeks.

Eliza cast a reproachful glance at the prim spinster, but did not reply.

"Yes," continued Miss Poppleton, "I have got my old house, with the furniture and all, just as it was in our time, Eliza, and I shall settle down, never again to leave my own snug nest until I go to one much smaller."

"But your brother —," began Eliza.

"Don't name him," interrupted Miss Poppleton. "I have done with him. Would you believe it, Eliza? Within two months of my getting there he married, actually—at his age—married a young girl of eighteen. She went out to join her parents in the same ship with me, and I saw enough of her, I can tell you, during the voyage—her dressings, and

singings, and gigglings, and flirtings with every male creature on board. I tell you, Eliza, I was never so sick of any creature in my life as I was of that girl before a fortnight of our voyage was over, and you may judge of my horror when I found on arriving, that her parents were my brother's nearest neighbours. I did all I could to save him, to fence off the consequences of his own blindness and folly, but it was of no use. He married her. He set that giggling chit over me, and one day she laughed in my face about my chesnut-colored front, and told me I was a prim old prude when I was horrified by her trying to smoke a cigarette. It made her sick, I am glad to say, which cured her of trying such dirty tricks again, but that could not alter the rude things she had said to me, so I packed up and came away by the next steamer, leaving my only brother for ever in a strange land."

The flashing firelight revealed a moisture in Miss Poppleton's faded eyes, and her last words were broken by a little trembling accent, but before Eliza could find suitable terms to express her sympathy, the spinster gallantly pulled herself together, and said, briskly,—

"So I have got back the old house, luckily, Eliza, and I have also got back Mary Sullivan, though not for long, for the foolish girl is to get married at Christmas, and now—though I thought I had given it to you for good and all—now I want back my parrot!"

Eliza Watson never quite knew how the story came out, and very high words were used between the two women on the subject of Polly's disappearance, but placable Thomas Watson, having got rid in a satisfactory manner of the linsey customer (though not, alas! of the linsey), came into the parlor, put himself in the breach, and stayed the torrents of speech which flowed from two eloquent mouths. The appearance of strong tea and well-toasted muffins assisted materially in calming the storm, and matters were so far amicably arranged, that Miss Poppleton graciously gave up the idea of an immediate and angry departure from Wattleford, and condescended to accept Eliza's hospitality to the extent of sharing a comfortable hot supper later in the evening, and sleeping in the "best room" of the grocer's dwelling.

These noble concessions were yielded, however, on one stringent condition, which was, that Thomas Watson should, on the following morning, accompany Miss Poppleton to London, and, while she repaired to her own dwell-

ing, should institute a search for the missing washerwoman, in whose charge and custody Miss Poppleton's parrot had left Wattleford.

* * * * *

It was about noon on the next day when Thomas Watson succeeded in finding the wretched abode of poor Mrs. Goodge. She had not left the neighbourhood of Brompton, but in the stress of her poverty had moved from one dingy spot to another yet more desolate, till she had come to inhabit a den in which no humane mortal would have housed a dog.

Alas! for poor Mrs. Goodge; her enemy had found her out, and time after time he haunted her miserable home for the pittance which his heartlessness urged him to wring from her. As he never stayed in the miserable dwelling, making his visits of the shortest, and, indeed, most frequently meeting his wife in the streets when she returned from her rare day's work, poor Willie's pet had hitherto been concealed from him, otherwise Miss Poppleton's parrot might have suffered a deeper degradation in being sold by a brutalised wretch, possibly to find a harder life than had hitherto fallen to this bird of many adventures.

After much inquiry, and many fruitless searches on false scents, Mr. Watson was at last directed to a blind alley, where a wretched underground apartment was pointed out to him as Mrs. Goodge's.

The room was approached by a miserable area, with filthy broken steps, and as the worthy grocer began to descend, sounds of deep groaning and a boy's shrieks were heard.

The inhabitants of the court turned out eager for excitement, and a policeman entered the court, attracted by the noise.

At the same moment a man rushed through the dilapidated door, and began to ascend the steps, a brutalized, horrible-looking man, but whom, nevertheless, Thomas Watson regarded with much interest, for he carried with him in a brass wire cage, Miss Poppleton's parrot.

"That is my bird," cried Mr. Watson, immediately laying his hand on the cage.

With an oath Jem Goodge struck the hand aside, and tried to push by the grocer on the narrow steps. He succeeded, gained the level earth in the court, and stood confronted by Policeman B.411!

Jem Goodge dropped the unhappy bird, and sought to escape. Too late! he was surrounded, the handcuffs were slipped over his wrists, and with a complacent smile P.C. B.411 informed him that he had "been wanted" for some time. There was a good deal of amateur

assistance proffered, and when the capture was effected, Thomas Watson, attended by a compassionate and excited crowd, entered the wretched room in the area.

A horrible sight met their eyes. On the bare floor,—so bare, but so clean,—lay poor Anna Goodge senseless, the blood flowing from a wound in her head, which had struck the ragged corner of a miserable iron fender when she had fallen, knocked down by a savage blow while trying to recover poor Willie's pet.

Willie himself, sitting in a little straw chair by the rag-stuffed window, had quietly fainted. Kindly hands did their best for mother and son. Willie soon "came to," as the good woman who tended him expressed it, but his mother's case was more serious.

A doctor was fetched, who advised her immediate removal to the hospital, and who himself attended her thither, in company with a compassionate female, whose ordinary avocations were intimately connected with tripe; but who avowed her attention of seeing "poor Mrs. Goodge through it."

So poor Anna Goodge, still insensible, was conveyed in a cab to St. George's Hospital, and Mr. Goodge, in sulky rage, tramped station-wards in company with P.C.B.411, attended by the jeers and cries of an excited populace, who, however, dropped off by degrees. I may as well at this point allow the reader to take leave of this unsavoury acquaintance. Jem Goodge, having been "wanted" for some weeks for a burglary, in which the master of the attacked house had been shot, found but short work when he stood for his trial at the Central Criminal Court. The jury returned a verdict of Manslaughter, and the judge pronounced the heaviest sentence the law allowed, penal servitude for life. I may also add for the romantic reader's satisfaction that, as this is a true story and not a fiction, *he never came back*.

Thomas Watson found that though the residents in Cruncher's Court had allowed Willie Goodge and his mother to starve while they remained in inglorious obscurity, there was now no difficulty in finding poor Willie a temporary home. Any house in the court was open to him, any milk-jug and loaf was at his service, now that his father was in gaol and his mother in hospital.

Mr. Watson left him securely housed with the benevolent wife of a lame cobbler, and then proceeded to take possession of poor Polly, who all the time had remained in a convenient and retired corner, but who had never ceased to fill the air with shrieks, and, I regret to

say, not a few profane expressions, picked up from the flowery and energetic vocabulary common to Cruncher's Court.

Poor Willie turned very white as, cage in hand, Thomas Watson looked in at the cobbler's door to say good-bye.

"Oh, sir!" he whispered, "tell me where he lives, tell me where he'll be?"

Good-natured Thomas Watson was touched by the pleading face, and whispered Miss Poppleton's address in the boy's ear.

Willie repeated it over many times in a whisper to himself, while he strained his eyes for a last glimpse of his rose-and-grey darling, as the four-wheeler, chartered by the grocer for the purpose, turned out of the court.

Miss Poppleton received her favorite with mingled feelings of delight and compassion; delight at its recovery, and compassion for its staring bones, drooping crest, and draggled plumage. Poor Polly had "shared and shared alike" with the widow and her boy, but very often of late the shares all round had consisted of nothing at all.

Bread and milk and other dainties were supplied to the recovered treasure, and Miss Poppleton considerably forebore to address the bird until a hearty meal had put Polly on good terms with himself, and considerably improved his appearance.

Then the prim spinster approached the cage.

"Pretty Polly," said she softly, 'does Polly know his mistress?"

"Oh, what a guy!" shrieked Polly. "Oh, what a guy!"

"Have you forgotten me, Polly?" asked Miss Poppleton in reproachful tones.

Something in her voice seemed to attract Polly's wandering attention, and after a sly scrutiny of his interlocutor, he replied gravely:

"Oh, dear no!"

"There," said Miss Poppleton triumphantly, "now Polly shall have more dinner."

"Dinner! dinner!" screamed Polly, "'alf a pint of fo'-penny and 'alf a saveloy. Oh, how nice! Oh, how nice!"

But Thomas Watson began to tell his sad story, and in hearing of the heavy woes of Anna Goodge, Miss Poppleton forgot her bird's acquired vulgarity.

"I will go and see the poor soul to-morrow," she said as the grocer concluded.

CHAPTER IV.

It happened that the next morning a heavy fog kept Miss Poppleton indoors, so she drew her arm-chair to the snug fire, and sat down to darn stockings.

Polly was in his old accustomed place on a table in the window recess, and the whole aspect of the room, and of Miss Poppleton's self, was as unchanged as if that voyage across the sea had never been taken.

Miss Poppleton, who had a sweet kind heart under an acid rind, thought much, as she darned, of the troubles of poor Anna Goodge.

"I must ask Eliza all about her, and try to get some regular employment for her when she is fit for work again. It is not likely that she will be troubled with that husband any more, for I see by this morning's paper that he is committed for trial for that ——— Street affair. Then there is the boy——"

Here Miss Poppleton's musing was interrupted by remarking a change in the demeanour of Polly Parrot, who was looking out of window, bobbing his head and body gently up and down, while he made a soft, cooing noise, very unlike his usual boisterous remarks.

Miss Poppleton rose and went to the window. A strip of garden lay between the house and the road, and a thick screen of ivy clothed the window out of which both she and Polly looked. Half-hiding in the ivy, and looking with sad, hungry eyes at the bird, stood a weak-looking starveling boy. He held up in his attenuated hand, as if offering it to the bird, a round brown "confection" of the class called "Jumble," a delicacy to be purchased at a rate not ruinous to the infant exchequer, viz., one farthing.

The bird's delight at seeing his friend was genuine and touching, and the poor boy's pleading face might have melted a harder heart than Miss Poppleton's, who, tapping at the window, motioned the child to the front door. Friendly Mary Sullivan admitted him eagerly, for she had heard the story of Willie Goodge, and guessed the identity of the poor boy whose longing face she had seen from her kitchen window.

So very quickly Willie Goodge was standing on the warm carpet, looking at Polly under the cheerful influence of a good fire.

Polly screamed with delight, and fought at his cage till Miss Poppleton opened the door, and then he came out and perched on Willie's shoulders, and laid his ragged head and horny beak against Willie's poor pale cheek.

Miss Poppleton was fairly overcome. She realised—looking at the strange pair—how strong was the love between them, a love which had endured through bitterest want, and she read the story of many a sacrifice made by the boy for his soulless friend.

Then ensued a good deal of bustle, for dinner-time came on, and poor Willie was fed at such a table as he never seen before, albeit it was but of deal, covered with clean linen, and presided over by Mary Sullivan.

After the boy had been warmed and fed, Miss Poppleton heard the story of Polly's wanderings, as related by Polly's boyish friend.

"And," she asked, "you never felt tempted to sell him, even when you were worst off?"

"Never," said the boy firmly. "I thought that if we went to the workhouse I would ask Mrs. Watson to have him again, now Tommy is bigger, but we would never have sold him."

"But you might have sold the cage," remarked Miss Poppleton, "and got something commoner for him to be in."

"Oh! we could not sell the cage," said the boy, with an honest upward look, "it was not ours. Mrs. Watson said if anything——" he hesitated, "if anything happened to him, we were to give her the cage back, because it was a good cage she said,—brass."

"Hum," responded Miss Poppleton, feeling not altogether charitable to Eliza.

"I'm afraid," continued Willie, gravely, "the cage was rather rusty. Mother used to buy powder to clean it with at first, but we couldn't afford it after, you know, and then I used to rub it with a rag. I kept it as bright as I could, but I couldn't rub very hard."

Miss Poppleton grunted some inarticulate answer, but was saved from further reply by the entrance of Mr. Thomas Watson, who, his business being done, had come to say farewell before returning to Wattleford.

Willie Goodge was dispatched to the kitchen, Polly being graciously allowed to accompany him, and Miss Poppleton questioned the grocer at length and at large concerning Anna Goodge.

Thomas Watson, having nothing but good to say of the poor woman, and being heartily inclined to say it well, produced a very favorable impression on the maiden lady in Mrs. Goodge's favor, before he took his departure.

"I shouldn't wonder," he remarked to his wife that evening, after relating all his marvellous adventures in search of the parrot, "I shouldn't wonder if the old lady didn't do something handsome for poor Anna Goodge."

Thomas Watson was right. Miss Poppleton did do something handsome for Anna Goodge and her boy. She regularly visited the hospital, and when the poor woman (who had not

been injured so seriously as was at first supposed), was discharged convalescent, Miss Poppleton brought her in a cab to Lilac Cottage.

Willie was already installed there, and had done credit to good food and warm clothing.

Polly, too, was in high feather, and greeted the poor, pale woman with a loud shriek. He also said—

“Oh, what a ——”

“Polly!” said the reproving voice of his mistress.

“Pretty creature, pretty creature,” supplemented sly Polly.

It was Christmas Eve when Mrs. Goodge came to Lilac Cottage to take up her abode as Miss Poppleton's servant, as per previous arrangement, *vice* Mary Sullivan. A char-woman was retained for heavy work until Anna grew strong again, and Willie had already undertaken the knives and boots. He was to go to school a part of the day, and Miss Poppleton was already making interest for him among a few old friends in the City, so that poor Willie Goodge might do well yet, in spite of that worthless father at Portland Prison.

Mother and son sat down with thankful hearts to the first comfortable meal they had eaten together for months, and if no sad thoughts of absent Jem Goodge tormented them, it must be remembered how persistently the wretched man had worn bare the silver thread of their love.

“Let us thank God, Willie,” faltered the poor woman as, an hour later, they were hanging some sprays of holly in the cheerful kitchen, “let us thank God for this happy Christmas.”

“Amen,” said grateful Willie, and there was silence for a few minutes in the kitchen, broken at last by a hoarse chuckling from the next room, and an exultant cry of glee, commencing with—

“‘Alf a pint of ——,” but decorously closing with “Pretty creature! pretty creature!”

“Ah! Willie,” said Mrs. Goodge, stroking her boy's brown hair, “where should we be to-night, but for MISS POPPLETON'S PARROT?”

H. S.

As “old time” gentleman, coming to London to spend his Christmas, took the stage in preference to the railway, because, as he said, he could ride four times as long for the same money.

HOLLY-BOUGHS.

HOW bravely blend the shine and sheen
Of holly-clusters, red and green,
Bedeking this old room;
How soft and fair the firelight falls
On draperied arch and pictured walls,
Dispelling wintry gloom.

We hear sweet peals of laughter light,
The childish innocent delight
Of little ones at play:
We watch them through a leafy screen
Of bay and varied evergreen,
With holly-berries gay.

Here, side by side, we sit, my friend,
In comradeship that cannot end,
Change all things as they will;
The hearts close joined when we were boys,
And knew not separate griefs nor joys,
Are linked together still.

Our mighty Poet-king has told
Of Arden's wood in days of old,
And how an exile sung
The praises of the holly-bough,
Yet scorn of friend's and lover's vow
Upon his rhythm hung.

But we, still faithful to the truth
And loyalty of our first youth
Can smile at olden song:
The hands that joined in boyish play
Meet closely, fervently to-day
In manhood's pressure strong.

And in the firelight's ruddy blaze
True eye meets eye with steadfast gaze,
While o'er Time's beaten track—
Through all the mists of bygone years,
Our lifetimes' passion, toil, and tears,
We reverently look back.

We look, and see what made so strong
The tie that binds us all life long,
The sacred link of faith
That holds us to each other true
In all we plan, in all we do,
That will so hold till death.

Ah, friend! when one of us laid down
The darling hope that was to crown
His life with perfect bliss:
When one of us stood calmly by,
And saw, with smiling lip and eye,
The joy he was to miss.

Ah, friend! that brave, sublime control,
That stern, strong mastery of the soul
Crowned love that blossoms now:
Ah! God be thanked that we can stand
As brothers do, with hand in hand,
Beneath the holly-bough!

HARRIETT STOCKALL.

The Court and High Life.

THE Queen, with Princess Beatrice, attended by the ladies and gentlemen of the Court, left Balmoral for Windsor Castle on Nov. 20th. Her Majesty will remain there until after December 14th, the anniversary of the lamented death of the Prince Consort, and the Court will then remove to Osborne House for the Christmas holidays.

The birthday of the Prince of Wales was observed with much rejoicing at Sandringham on Nov. 9th. On the following day their royal highnesses gave a county ball to celebrate the event, which was largely attended by the fortunate members of society who had the honor of being bidden to the feast. A second county ball will be given at Sandringham on Dec. 1st in honor of the Princess's birthday.

The Princess Louise (Marchioness of Lorne) will not return to Canada this winter. Her Royal Highness is at present staying at Kensington Palace.

The Duke and Duchess of Edinburgh, with their youthful family, are staying at Eastwell Park.

Prince William of Prussia, grandson of Queen Victoria, who has been on a visit to Cumberland Lodge (where his fiancée, Princess Victoria, is staying with Prince and Princess Christian, of Schleswig-Holstein), has left for Germany. His Royal Highness will, it is stated, be present in Vienna at the marriage of the Crown Prince Rudolph of Austria to Princess Stephanie of Belgium. Prince William's own marriage to Princess Victoria of Augustenburg, will take place in the spring, at Berlin, when it is said our beloved Sovereign will pay a visit to the German Court to witness the nuptials of her eldest grandson and her grandniece.

The Duchess of Roxburghe has given birth to a son during the month, and the Countess Stanhope has also been delivered of a son and heir.

On November 8th, at Eaton Square, a daughter was born to the Marchioness of Camden, and, on the 10th inst., at Heythorpe, to Hon. Mrs. Albert Brassey.

The marriage of Mr. Piers William Mostyn, eldest son of Sir Piers Mostyn, Bart., of Talacre, with Miss Anna Maria Perry, was celebrated on the 4th inst. at Avon-Dassett, before a select company of relatives and friends. The bride wore ivory satin duchesse, draped with Brussels point and orange blossoms, tulle veil, orange-blossom wreath, and five diamond stars. Ornaments: a diamond cross, and diamond solitaire earrings, and a single row of pearls; gold bracelet, and gold and pearl bracelet. The travelling dress was of bronze satin and plush, bonnet to correspond; long Lyons velvet jacket, trimmed with sable tail; muff *en suite*. The presents were numerous and costly.

The marriage of Lord Brooke, M.P., eldest son of the Earl of Warwick, with Miss Maynard, step-daughter of the Earl of Rosslyn, will take place in February.

A marriage is arranged between Mr. De Lisle, of Garendon Park, and the Hon. Violet Sandys, sister of Lord Sandys.

The marriage of Lady Gertrude Boyle, to Hon. Thomas Cochrane, will take place on the 2nd of Dec.

We regret to announce the death of Lady Elizabeth Bulkeel, sister of Earl Grey and Viscountess Halifax, who died at her residence in Green Street, Park Lane, on Nov. 8th. Her ladyship, who was in her 83rd year, was the daughter of Charles, second Earl Grey, the eminent statesman.

On Nov. 7th, at Clandon Park, Guildford, occurred the death of Mrs. Onslow, mother of the Earl of

Onslow, and widow of the late George Cranley Onslow, Esq.

The Marquis and Marchioness of Bute, with Lady Margaret Stuart, their daughter, are expected at their Scotch home about Christmas.

The Earl and Countess of Breadalbane are cruising in the Mediterranean in their steam yacht *Myrtle*.

The Earl and Countess of Kinnoull will spend the winter in their villa at Torquay. The Dowager Countess has arrived at Cannes for the winter.

The Opera and Theatres.

* * All communications for the EDITOR to be addressed to the Offices, No. 1, Kelso Place, Kensington, W., and marked "Theatrical Department."

HER MAJESTY'S.

The cheap season of Italian opera grows each year more popular and successful, which is no matter for wonder, considering how satisfactory are the performances, and the spectacle of crowded audiences at Her Majesty's must go far to remove the idea that we are not a music-loving nation. Among such old favorites as *Lucia di Lammermoor*, *Faust*, *Lucrezia Borgia*, *Il Barbiere*, *La Traviata*, &c., a novelty appears in Signor Tito Mattei's new opera, *Maria di Gand*, which was produced with great success, with Madame Giovannoni Zacchi in the leading rôle.

DRURY LANE.

Never, upon any stage, have the love of the *World*, and the disastrous consequences of evil-doing been placed so forcibly before the public as in the wonderful spectacular drama now occupying the boards at this house. No thoughtful person can witness the powerful acting and striking scenes without feeling that such a play is calculated to do good, and may, like many a "bow drawn at a venture," serve as a warning to thoughtless and erring fellow-mortals who are putting in peril their future prospects by their present love of the world. A few sad associations must henceforth linger round the play when those who see it remember that one who honestly helped to make its success, has in his prime, joined the "great majority"—Mr. Charles Harcourt. *The World* will be withdrawn in December to make room for the grand Christmas pantomime *Mother Goose*, but it will be re-produced immediately after the pantomime season. In April will be produced *Virginius*, with Mr. John McCullough in the title rôle, and for May a great novelty is announced in the appearance of the Ducal Meinigen Court Company.

THE PRINCESS'S.

The re-appearance, after twenty-years' absence, of Mr. Edwin Booth, the celebrated American tragedian, at this newly-opened house, proved from the first night an undoubted success. Mr. Booth's reception by an English public left no doubt on his, or its own, mind of the high estimation in which he will be held by English playgoers. His *Hamlet* was a thoroughly intellectual, scholarly performance, every phrase had been thoroughly thought out, and every point was made of its fullest value by careful and appropriate gesture. The scene with Ophelia in the third act gave a new reading, but one tempered with a gentle persuasion. The support accorded to Mr. Booth was exceptionally good, Mrs. Herman Vezin being the Queen, and Miss Gerard sustaining the part of Ophelia with a sweet intelligent tenderness which fairly won the sympathies of the audience. Mr. Ryder was remarkably good as the Ghost. Mr. Swinbourne as the King, and Mr. W. Farren as Polonius. On Nov. 20th *Hamlet* was replaced by *Richelieu*, Mr. Edwin Booth sustaining the principal character. The performance commences every evening with *An Old Master*, a charming little comedy, in one act, by Mr. H. A. Jones.

(Continued on page 12.)

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Price 3d., 4d., and 6d. Each,

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DRESSES AND COSTUMES.

Price 6d. each.

- 109.—The Boulogne tunique, "Fishwife" style.
- 124.—The Agatha Costume, tunique and bouffant.
- 130A.—Dress-skirt & Norfolk Jacket body with yoke.
- 142.—Lawn Tennis Tunique, (Pinafore style).
- 159.—Princesse Dress with long full train.
- 186.—New Princesse Robe for Morning wear. Medium train, moderately full at back.
- 222.—The Alexandrin Costume.
- 230.—New Tight-fitting Sleeve. 3d.
- 231.—Tight-fitting sleeve, with puff at elbow. 3d.
- 232.—Full Sleeve, with three puffs and cuff. 3d.
- 233.—Shoulder Cape for Winter wear. 3d.
- 243.—The Lorne Dinner Dress: Corsage-Princesse, with draperies, tablier, and bouffant.
- 249.—The Osborne Robe Princesse, with bouffant and slight train.
- 257.—The Patti Promenade Costume. Corsage-Redingote, Upper skirt and bouffant.
- 264.—The Dolores Dinner Dress, Corsage, Tunique, and Train.
- 265.—The Ulrica Dinner Dress, robe Princesse, with draped front and sides.
- 266.—The Orleans Costume for cloth; Double-breasted Corsage-Redingote; draped tunique and bouffant.
- 267.—The Leintrim Afternoon Tea Gown, complete.
- 272.—The Jersey Costume, to lace up the back.
- 272A.—Under skirt for the above.
- 277.—Cloth Travelling Costume. Corsage, Redingote, tunique, and bouffant.
- 278.—Bride's Dress. Corsage, panier, tunique, and train.
- 280.—The Gainsborough Costume. Corsage chasseresse, and tunique.
- 282.—The Madrid Costume. Corsage, draped tunique, and bouffant.
- 296.—Promenade or Travelling Costume. Single-breasted jacket and draped tunique.
- 301.—The Lewisham Tea Gown: opening square with plastron.
- 302.—The Rosslyn Costume. Corsage Redingote, and upper skirt.
- 319.—The Clothilde Polonaise Princesse.
- 323.—The Augustenberg Reception Toilette.
- 324.—The Lonsdale Visiting Costume. Open tunique and upper skirt.
- 325.—The Stephanie Visiting Costume. Corsage, draperies, bouffant.
- 326.—The Turquoise Dinner Toilette. Corsage a gilet, and double draperies of upper skirt.
- 327.—The Ermytrude Toilette. Tunique a gilet, upper skirt, and bouffant.
- 328.—The Orleans Lawn Tennis Pinafore.
- 331.—The Langtry Costume. Jersey corsage, sash, and tablier.
- 372A.—Underskirt for the above.
- 341.—The Simplice Polonaise Princesse.
- 345.—The Valdora Evening Costume. Pointed corsage, with square opening, paniers, and bouffant.
- 346.—The Battenberg Breakfast Gown. Robe Princesse a Pinafore.
- 348.—Grandma's Reception Toilette. Corsage, paniers, and train.
- 357.—The Marquise Pelerine, or deep shoulder cape, for Summer wear. New style. 3d.

JULY, 1880.

- 360.—Garden Party Toilette.
- 361.—The Audrey Costume. Corsage, tunique, and bouffant.
- 362.—The Dulcie Polonaise Princesse.
- 363.—The St. Aubyn Carriage Costume. Basquine and draped upper skirt.
- 364.—Morning Concert Toilette. Corsage redingote, and upper skirts.
- 365.—The de Hylandt Costume. Basquine and upper skirt.
- 366.—The Biancourt Polonaise.
- 367.—The Antrim Costume. Corsage a gilet and tunique.
- 368.—The Montreuil Travelling Dress. Norfolk pleated jacket, with belt and upper skirt.
- 369.—The Casandra Costume.
- 370.—The Osborne Yachting or Travelling Costume. Military basquine and upper skirt.
- 371.—The Mirepoix Costume. Corsage and tunique.
- 372.—The Baronne Costume. Coat bodice, and tunique.
- 373.—The Luynes Costume. Pointed corsage, tabliers, and bouffant.

AUGUST, 1880.

- 375.—The Torquay Seaside Costume. Blouse-Polonaise.
- 376.—The Brighton Toilette. Corsage, Tunique, bouffant, and skirt.
- 390.—The Churchill Carriage Costume. Princesse tunique.
- 391.—The Amethyst Costume. Tunique princesse and upper skirt.
- 392.—The St. Germain Tea Gown. Open Princesse tunique.
- 393.—Primrose Ball Toilette. Pointed Corsage, draperies, tablier, and train.
- 394.—Carlington Dinner Toilette. Tunique and revers.
- 395.—The Darea Promenade Costume. Corsage, double tablier, and bouffant.
- 396.—Harewood Black Silk Costume. Corsage, upper skirt, and bouffant.
- 397.—The Baden Travelling Costume. Corsage, tunique, and bouffant.
- 398.—Agnes Morning Dress. Corsage a gilet & skirt.
- 399.—Bathing Costume for a Lady. New style, with yoke.
- 391.—The Knolls Promenade Costume. Corsage, double tablier, and bouffant.

SEPTEMBER, 1880.

- 393.—The Gleichen Promenade Costume. Corsage and looped tunique.
- 395.—The Coburg Promenade Costume. Cuirasse body, upper skirt, and bouffant.
- 396.—The Theodore Dinner Dress. Corsage and skirt complete.
- 397.—The Solvyns Carriage Toilette. Corsage, tablier, and train complete.
- 398.—The Griselda Costume. Long corsage and revers, draped tablier and bouffant.
- 405.—The Lovelace Costume. Corsage, double draperies, and bouffant.
- 406.—The Hylton Black Silk Costume. Corsage, double tunique, and bouffant.
- 407.—The Chetwynd Costume. Corsage, Upper skirt.
- 408.—The Albemarle Costume. Draped Polonaise, buttoning at back.
- 410.—The Bolsover Costume. Corsage, drapery, and bouffant.
- 411.—The Ardilaun Costume. Full body with yoke and waistbelt, draped tablier and bouffant.
- 437.—The Adrienne Travelling Costume. Draped Polonaise Princesse with hood.
- 438.—The Paulina Costume. Pointed corsage with square opening, paniers and bouffant.
- 439.—The Pompadour Costume. Corsage, triple tablier, and bouffant.

OCTOBER, 1880.

- No. 412.—Young Lady's Promenade Costume. Polonaise a revers, buttoning at back.
- 413.—The Fitzalan Costume. New Style of Princesse Polonaise.
- 414.—The Harrington Costume. Corsage. Right and left sides of upper skirt and bouffant.
- 415.—The Dover Travelling Costume. Pleated blouse Bodice, with belt and upper skirt.
- 416.—The Harbord Carriage Costume. Pointed Corsage, and right & left sides of upper skirt.
- 417.—The Constance Costume. Polonaise draped en Tunique.
- 418.—The Adeliza Dinner Toilette, complete.
- 419.—The Sandys Ball Toilette. Pointed corsage, tablier, paniers, and bouffant.
- 420.—The Sybella Dinner Dress. Corsage, redingote, and drapery for the back.

OCTOBER, continued.

- 433.—The Florise Costume. Single-breasted Corsage Redingote, and upper skirt.
- 434.—The Modjeska Costume. Blouse Polonaise with yoke and gathered sleeves.
- 435.—The Stanhope Costume. Princesse robe lacing at back, puffed sleeves, and deep folded scarf.
- 436.—The Russell Costume. Pointed corsage, gathered tablier and bouffant.
- 440.—Promenade Costume. Corsage, drapery, and bouffant.
- 441.—Promenade Costume. Polonaise and deep scarf.
- 442.—Early Autumn Costume. Polonaise a gilet, and upper skirt with revers and bouffant.

NOVEMBER, 1880.

- 444.—The Combermere Costume. Upper skirt and bouffant.
- 446.—The Faget Costume. Corsage, upper skirt, and draperies.
- 447.—The De Sagan Carriage Costume. Pointed corsage and skirt.
- 448.—The Clifton Costume. Basquine, draperies, and bouffant.
- 449.—Stylish "Maitress."
- 450.—The Bective Ball or Dinner Dress.
- 451.—Dinner or Concert Toilette for a Young Lady.
- 452.—The Clifden Promenade Costume. Cuirasse corsage, and Fishwife upper skirt.
- 453.—The Felicie Black Silk Costume. Corsage, basques, draperies, and bouffant.
- 454.—The Chevreton Costume. Corsage a revers, draperies, and bouffant.
- 455.—The Carrissos Costume. Basquine, tablier, and bouffant.
- 456.—The Abergavenny Handkerchief Costume. Cuirasse corsage, and upper skirt.
- 457.—The Serpentine Promenade Costume. Double-breasted fancy Redingote and upper skirt.
- 458.—The Capucin Costume. Draped polonaise and bouffant, with cape and pointed hood.
- 461.—The Seymour Costume. Pointed corsage, with cape and double upper skirt.
- 462.—Walking Dress. Basquine a revers and upper skirt.
- 463.—The Palham Costume. Corsage and upper skirt.
- 464.—Promenade Costume. Corsage with hood upper skirt, and drapery.
- 465.—Reception Toilette. Corsage Princesse, and upper skirt.

NEW PATTERNS FOR DECEMBER, 1880.

- Plate 1.
- No. 467.—The Neville Visiting Costume. Corsage, cuirasse, and upper skirt.
- 468.—The Faversham Home Toilette. Upper skirt and draperies. (The corsage is given full-sized.)
- 469.—The Idina Promenade Costume. Corsage a revers, upper skirt, and bouffant.
- Plate 2.
- 470.—The Leigh Costume. Single-breasted Redingote, tablier, and bouffant.
- 471.—The Hermione long Visite Mantle, with Hood.
- 472.—The Octavia Promenade Costume. Polonaise Princesse, with hood and puffed sleeve.
- Plate 3.
- 473.—Little Girl's Ball Toilette for a child of 5.
- 474.—The Foljambe Evening Dress. Low body, draperies of upper skirt and train.
- 475.—The Adeline Ball Toilette. Pointed corsage, upper skirt, and sash.
- 476.—Ball Toilette for a Girl of 14 or 15. Tunique and upper skirt.
- Plate 4.
- 477.—The Montgomery Promenade Costume. Corsage a gilet with puffed sleeve, triple upper skirt and bouffant.
- 478.—The "Indispensable," a short Visite Mantle with Hood.
- 479.—The Countess Robe. Pointed corsage, with coat basques, short skirt, with moveable train.
- Plate 6.
- 481.—The Sangeli Costume. Corsage with gathered back and draped upper skirt.
- 482.—The Risette Costume. Corsage with waistbelt and drapery of skirt.
- 483.—Handsome Black Silk Costume. Polonaise and draperies.
- 484.—Cheviot Morning Costume. Corsage a revers with waistbelt and draped upper skirt.
- Plate 7.
- 485.—The Victoria Costume, for a Girl of 14 to 15.
- 486.—Capucine Costume, for a Young Lady 15 or 16.
- 487.—Winter Paletot, for a little Girl of 4 or 5. 3d.
- 488.—Young Lady's Dinner Costume. Corsage a gilet and double tablier.
- 489.—Dinner Dress. Open corsage, with capes and draped tunique skirt.

Continued on next page.

DECEMBER, continued.

Plate 8.

- 490.—Indoor Toilette. Draped polonaise tunique, with waistbelt and hood.
- 491.—Little Boy's Costume for 5 years old, 3d.
- 492.—Indoor Costume. Polonaise Princesse, well draped, and with triple cape.
- 493.—Hundredkierchief Costume, for a Girl of 11 or 12. Very novel style.

Large-sized Patterns.

- 495.—Princesse Dress for a chest measure of 43 inches.
- 496.—Polonaise Princesse for a chest measure of 44 inches.

NEW SERIES OF UNDERSKIRTS.

Sixpence Each.

- No. 1.—Marquise long Trained Skirt, for Evening Dress.
 - 2.—Dress Skirt, walking Length; (Trotteuse.)
 - 3.—Dress skirt, medium train.
 - 4.—Dress Skirt, long round train.
 - 5.—Dress Skirt, long square train.
- The set of five dress skirts is supplied, post free, for 1s. 9d.; or any three for 1s. 1d.

LADIES'

MANTLES, PALETOTS, PELISSES, &c.

New styles for Autumn & Winter, 1880-81.

Price 6d. Each.

- 421.—The Parisian cloth Jacket. Single-breasted with kilted skirt at sides.
- 422.—The Kathleen double-breasted cloth Jacket, buttoning to the neck.
- 423.—Marcia Pelisse for velvet. Half tight-fitting.
- 424.—The Copenhagen Paletot, for cloth fur trimmed. Double-breasted, wide collar and cuffs.
- 425.—A-turias Visite Mantle for silk or cachemire.
- 426.—The Portia Visite, with gathered sleeve.
- 427.—The Odeyne Visite.
- 428.—The Eugenie Visite Mantle.
- 429.—The Somerset Ulster, double-breasted, with shawl collar.
- 430.—The Moutrose Ulster, double-breasted with triple Carrick capes.
- 431.—The Saitoun Circular Cloak, with new form of hood, and armholes at front.
- 432.—The Beaufort single-breasted Ulster, the sides of skirt made to open for travelling.
- No. 443.—The Chanoinesse Winter Mantle, with gathered shoulders.
- 445.—Le Parisien Mantle, with deep round cape and no sleeves.
- 449.—The Versailles Visite Mantle, for satin & fur.
- 450.—La Douillette Russe, a novel form of long Winter Mantle.
- 468.—St. Joseph Visite Mantle. Very elegant style, with long skirt; requires to be richly trimmed.
- 480.—The Lady's Newmarket Jacket. Double-breasted, with short Redingote skirt.
- 483.—Close-fitting, Double-breasted Ulster, with Shoulder Cape. It buttons to the neck.
- 494.—The Lady's Coaching Coat. A tight-fitting, single-breasted Ulster, with waist seam and a long Redingote skirt. It has a coat collar and turnover.

USEFUL STANDARD STYLES.

N.B. Nos. 306 to 313 are Summer styles.

- 140.—The Victoria Mantelet.
- 202.—The Pauline Casaque, for velvet and lace.
- 203.—The Althea Paletot, single-breasted, for cloth.
- 304.—The Marion Paletot, double-breasted with shawl collar.
- 307.—The Barbara Visite, double-breasted.
- 309.—The Adeline Pelisse, close-fitting, with long skirt & wide sleeve.
- 310.—The Philippa Manteau Visite: skirt long.
- 311.—Close-fitting, double-breasted Ulster, without belt.
- 211A.—Same style of Ulster, but single-breasted.
- 212.—The Dorothea Pelisse, long skirt and single-breasted with coat sleeve.
- 220.—Single-breasted Ulster. New and improved style, with one, two, or three capes.
- 239.—Circular Cloak, or Rotonde, with round hood.
- 239A.—Circular Cloak, or Rotonde, with pointed hood.
- 241.—The Elizabeth Visite Mantle.
- 246.—The Biarritz Sortie du bal: very elegant and novel.
- 255.—The Ottoline Waterproof, new single-breasted style.
- 256.—New Winter Ulster: double-breasted, and buttoning up to the neck, with shoulder cape.
- 261.—The Heloise Visite.
- 306.—The Cavendish Redingote: Single-breasted.
- 308.—The Lambert Jacket.
- 309.—The Vienna Redingote: Double-breasted.
- 310.—The Victoria Visite Mantle.
- 311.—The Marlborough Visite Mantelet.
- 312.—The Narcissa Mantelet.
- 313.—The Eastbourne Scarf Mantelet.
- 314.—The Derby Dust Coat. Redingote style and double-breasted, with coat collar.
- 315.—The Beatrice Visite.
- 317.—The Edinburgh Dust Cloak. Visite style, with large Dolman sleeves.
- 320.—New Spring Mantle.
- 329.—The Cecil Visite Mantle.
- 335.—The Langtry Jacket, with new shape of Langtry Hood.
- 374.—The Antioch Travelling Ulster, with redingote skirt, and pointed hood.

MANTLES, &c., Continued.

- 379.—The Gladys Demi-saison Paletot. Single-breasted, with coat collar.
- 392.—The Loudoun Visite Mantle. Draped at back, with square ends in front.
- 394.—The Carnarvon Outdoor Jacket. Double-breasted and tight-fitting, with revers at neck.
- 409.—The Mayfair Jacket for outdoor wear. Close-fitting and single-breasted, with new hood.

HOODS.

- 212A.—Pointed Hood for Ulster or Mantle. 3d.
 - 212B.—Round Hood for do. do. 3d.
 - 212C.—Cape Hood for do. do. laying quite flat on the shoulders. 3d.
 - 335A.—The Alpine Hood for Outdoor Jacket, similar in style to the Langtry Hood. 3d.
- N.B.—The above four hoods are all arranged so that they can be worn over the hat or bonnet, if required.
- 335C.—The Langtry Hood, new pointed style, with edges turned back, only sold pinned to show the making up. 6d.

MOURNING COSTUMES.

Price 6d. Each.

- 123.—Deep Mourning Costume, for a parent.
 - 137.—Mourning Costume, pointed corsage & tunique.
 - 167.—Mourning Visite Mantle.
 - 168.—Mourning Paletot, double-breasted.
 - 184.—Widow's Mourning Dress. Corsage and open tunique.
 - 228.—Half-Mourning Costume. Basquine a gilet and open tunique.
 - 253.—Half-Mourning Costume. Corsage Princesse, draperies and bouffant.
 - 270.—Mourning Costume. Corsage-Redingote and skirt.
 - 299.—Mourning Costume. Corsage and Tunique.
 - 332.—Deep Mourning Costume.
 - 364.—Outdoor Mourning Visite. (The skirt is of the usual form.)
 - 351.—Half-mourning Pelerine Mantle, with pointed ends.
 - 352.—Half-mourning Costume. Corsage a gilet and draped upper skirt.
- *.* For Underskirts, see above.

JUVENILE COSTUMES.

Price 3d. for all marked on the list as under 13 years of age; 13 years and upwards, 6d.

(JUVENILE COSTUMES FOR AUTUMN AND WINTER, 1880-81.)

- 399.—The Annette Costume. Draped Princesse tunique for a Girl of 8 to 10.
- 400.—The Olga Demi-saison Paletot. Single-breasted, with cape collar, for a girl of 7 to 9.
- 401.—The Melita Ulster. Double-breasted, buttoning to neck, for a girl of 10 to 14.
- 402.—The Gabrielle Promenade Toilette for a Girl of 14 or 15. Corsage, draped tablier, and bouffant.
- 403.—The Florence Toilette, for a Girl of 11 or 12. Princesse robe with saash.
- 404.—Little Victorine's Costume. Blouse dress with sailor's collar and saash.
- 114.—Gilet Costume for a Girl of 6.
- 129.—Summer Costume for a child of 5.
- 142A.—Lawn Tennis Pinafore for a girl of 7 or 8.
- 142B.—The same Pinafore, for a girl of 11 to 12.
- 143.—Pleated dress for a little girl of 7 or 8.
- 144.—Norfolk Bodice with yoke and skirt for a young lady of 15 or 16. Chest measure 31 inches.
- 146.—Dress with low neck for a little girl of 5 or 6.
- 147.—Zouave Suit for boy 8 or 9 years old.
- 148.—Paletot or out door Jacket for a little girl 6.
- 149.—Corsage a basques, scarf and skirt for a girl of 13 or 14. Chest measure 29½. 6d.
- 150.—Man of War suit for a boy 9 or 10 years. 6d.
- 151.—Boy's Sailor's Suit, age 7 to 8. 6d.
- 151A.—Boy's Sailor's suit, age 10 to 11. 6d.
- 161.—The Ida Costume for a girl of 8. Dress and Jacket.
- 162.—The Alice dress for a girl of 11 to 12.
- 163.—The Isabel outdoor Jacket, double breasted, for a young lady of 12 to 14.
- 164.—The Louise Costume for a little girl of 9 or 10. Robe Princesse and kilted flounce.
- 165.—The Mand Toilette for a girl of 7 years old. Dress with revers and collar, scarf and flounce.
- 166.—The Helena outdoor Jacket for a little girl of 5 or 6. Single breasted style with long skirt.
- 166A.—The same kind of outdoor Jacket for a girl of 8 or 9.
- 176.—Polonaise and skirt for a child of 5 years old.
- 189.—Princesse Dress for a child of 4.
- 214.—Double-breasted Ulster with or without belt for a girl of 12: similar shape to No. 211.
- 214A.—Ditto ditto for a girl of 14. 6d.
- 224.—Ball Dress for a Girl of 12 or 13. Princess Polonaise, with square opening at neck. This may also be used for a Lawn Tennis apron.
- 227.—Ball Dress for a Little Girl of 4 or 5.
- 229A.—Single-breasted Ulster with cape for a little girl of 12 to 13.

JUVENILE COSTUMES, Continued.

- 229B.—Single breasted Ulster with cape for a little girl of 8 to 10 years.
- 229C.—Single-breasted Ulster with cape for little girl of 5 or 6 years.
- 283.—The Dora Costume, for a girl of 10 years old.
- 284.—The "Mary" Costume, for a little girl of 6.
- 285.—The Gwendoline Costume, for a young lady of 14 years of age, Price 6d.
- 286.—The Evelyn Costume, Corsage skirt and saash, for a girl of 7.
- 287.—The Georgina Costume, for a young lady of 9 years old. Corsage, Redingote, & upper skirt.
- 288.—The Clarice Dress, for a little girl 6 years old.
- 290.—Dress, with gathered body, for a young lady about 15 or 16. 6d.
- 328A.—The Orleans Lawn Tennis Pinafore, for a Girl of 14 or 15. 6d.
- 328B.—Ditto ditto for a Girl of 10. 3d.
- 330.—Jersey Corsage, for a little girl of 9. 3d. No pattern required for skirt or saash.
- 335A.—The Alpine Hood. 3d.
- 336.—Princesse Dress for a Girl of 15. 6d.
- 337.—Princesse Dress for a Girl of 12. 3d.
- 337A.—Robe Princesse for a girl of 9 years old.
- 347.—Costume for a Child of 5 years old. Jacket and Louis XIV. gilet and flounce.
- 349.—Princesse Polonaise for a Girl of 14. Chest measure 29 inches.
- 350.—Costume for a Young Lady of 15. Chest measure 30 inches. Corsage and draped upper skirt.
- 353.—Sun Hat for a Girl of 10 or 12. 3d.
- 354.—The Bébé Sun Bonnet for a Girl of 4.
- 355.—The Ninette Sun Bonnet for a Girl of 5 years old. 3d.
- 356.—Pinafore for a Child of 5 years old. 3d.
- 377.—Little Rénée's Costume, for a Child of 5 years old.
- 378.—The Eglantine Costume, for a Girl of 6 or 7.
- 389.—Bathing Costume for a Girl of 14 or 15.

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. This list is added to every month: for particulars of which see succeeding numbers of the Magazine.

. Patterns are withdrawn from this list as soon as they go out of fashion.

. These patterns (Children's patterns excepted) are cut for Ladies of good figure, measuring 34½ inches Chest measure, and 24 inches Waist measure. Instructions for Dressmaking, and for enlarging or decreasing the size, will be enclosed gratis with each pattern.

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Which should be forwarded to Louis Devere & Co., 1 Kelso Place, Kensington, London, W.

The Theatres.—Continued.

THE HAYMARKET.

The return of Mr. and Mrs. Bancroft to this house is hailed with ardent expectation. These talented artistes reappear on Nov. 27 in *The Vicarage, A Fireside Story*, by Mr. Clement Scott, and they will also resume, for a limited number of nights their original characters, Jack Poyntz and Naomi Tighe in *School*. We venture to predict for Mr. and Mrs. Bancroft a warm welcome and a successful season.

THE COURT.

Madame Modjeska's brilliant success in *Mary Stuart* is fully assured by the voice of public approval. The effect of this lady's acting is electrical upon her audience, and the foreign accent, far from being unsuitable, serves most forcibly to remind us that the ill-fated Mary before us was the daughter of a foreign Princess, was educated in France, and had been wife of a French dauphin. The gifted artiste is admirably supported, the entire cast being an "all round good" one. Everyone should strive to be in time to see Mr. Wilson Barrett in *A Clerical Error*.

NEW SADLER'S WELLS.

Mr. Charles Warner has appeared as Claude Melnotte in the *Lady of Lyons*, a character for which his great personal advantages, sympathetic voice, and eloquent gestures, made him in every way suitable. The Pauline of Miss Isabel Bateman was a very graceful, tender character, the struggle between love and pride being marked with an artistic skill which promises much for this gifted young lady. On November 17th the *Lady of Lyons* made way for *The Road to Ruin*, in which Mr. C. Warner ably sustained the character of Harry Dornton. A new epilogue has been written expressly for this revival by H. J. Byron, Esq.

PRINCE OF WALES'S.

Miss Genevieve Ward has scored another success in *Anne Mie*, and if her impersonation of the betrayed Dutch maiden reminds us a little of Stephanie de Mohrivar, we are not disposed to cavil at it. Was not the Marquise perfect? The play is now much compressed, and is placed upon the stage in a manner that reflects the greatest credit on Mr. Edgar Bruce's management. Miss Ward is supported by a powerful company, including Messrs. Edgar Bruce, Fernandez, Flockton, Forbes Robertson, &c., &c., and Mrs. Leigh Murray.

At the Gaiety Mr. Florence is appearing in *Captain Cuttle*, and *Olivette* is drawing crowded houses to the fashionable little STRAND. *The Corsican Brothers* remains attractive at the LYCEUM, and is still supplemented by *Bygones*. Mr. Byron's *Bow Bells* chime most harmoniously at the ROYALTY, where Miss Kate Lawler acts with extreme grace and naturalness the part of Effie, the youthful heroine.

Miscellaneous.

COMPETITIVE DESIGNS FOR CHRISTMAS AND NEW YEAR CARDS.

This interesting Exhibition closed on the 20th October. The prizes, fifteen in number, were awarded on the 25th. The first prize (£100) was gained by Alice Squires; it was numbered 168 on the Catalogue, and bore the motto "Rugae Canore." It consisted of a series of four small landscape views, the arrangement of color being extremely delicate and most effective, particularly in the fourth and last little picture of the series, which represents a Winter Scene. The second prize (£75) was awarded to Herbert Allchin, and represented some exquisitely-painted birds and flowers, &c., arranged in three compartments, or pictures. The third prizes (each of £50) fell to the lot of two ladies—Harriett M. Bennett, and Patty Townsend. The fourth prizes (of which there were five of £25 each) represented designs of just merit and variety of conception, all excellent in their several styles. Of the five fifth prizes (each of £20) the same may be truly said. Honorable mention was made of more than forty others, and there were other beautiful designs, all of which would doubtless have been particularized had the judges found it possible to extend their notice still further, among which we would mention No. 396—a beautifully-executed trio of cards, representing, respectively, Violets, Saxifrage, and Sneadwell; No. 609, representing lovely

sprays of two kinds of fern: No. 368—a series of four small crosses, arranged on a gilt ground. The greatest credit and the best thanks of the public are due to Mr. Raphael Tuck for his spirit and generosity in inaugurating this Exhibition.

CHRISTMAS CARDS, ETC.

Among the many novelties of this kind, which abound as the festive season approaches, it is pleasant to point out to our readers a source from which very elegant cards, &c., may be obtained at the cheapest possible rate. We have received from Mr. Kingsbury, of 80, Fulham Road, specimens of his "Champion Shilling Packet of Christmas and New Year Cards," and his "Shilling Scrap Packet," which, for liberality in quantity, and beauty of design, combined with cheapness, we have never seen equalled.

Correspondence.

- I. All letters must be addressed to the EDITORS, 1, Kelso Place, Kensington, London, W.
- II. Correspondents who desire answers by post must enclose a stamped and addressed envelope.
- III. MSS. must always be accompanied by stamps for return, if found ineligible.

EDITOR'S NOTICES.

PREPAID SUBSCRIPTIONS.

This Magazine will be sent post free to any place in Great Britain, and to other Countries in Class A of the Postal Union: For ONE YEAR, 11s. 6d.; SIX MONTHS, 5s. 9d.; THREE MONTHS, 3s.; SINGLE COPIES, Twelve Stamps.

Subscriptions to be paid to LOUIS DEVERE & Co., 1, Kelso Place, Kensington, London, W.
POST-OFFICE ORDERS payable at Young Street, Kensington.

JUVENILE PLATE.

We will send, post free for 3 stamps, the Steel Plate Engraving of Children's Costumes for Autumn and Winter, which appeared in September last, with reverse views and description.

For the benefit of New Subscribers, we have made arrangements to accompany any pattern, that has been issued more than two months, with an illustration and letterpress description for threepence, that is to say, 9d. for the sixpenny patterns, 7d. for fourpenny patterns, and 6d. for threepenny patterns. It must be specially mentioned in the letter that the illustration is required. This month's and last month's Illustrations can only be obtained by purchasing the Magazine.

Ladies who wish to have the PATTERNS PINNED TOGETHER, to indicate how they are made up, can have this done by enclosing SIX STAMPS EXTRA for each pattern. Special mention should be made of this when ordering. If a flat pattern as well as the pinned one is required, the price of the two will be 1s. 4d.

MRS. FORSTER (Cape Town) writes:—

"**** I have for many years been a subscriber to your valuable magazine, and find it greatly improved by the recent alterations. The ladies of S. Africa are much indebted to you

for the valuable hints with regard to the toilet contained in your magazine."

[Your question concerning a Sarah Bernhardt ruff has been answered by our friend the Comtesse de B— in her Paris Letter of this month. We would have replied to you by post, but the Comtesse thought that the information might be of use to other readers.—ED.]

MRS. B. (Southport) writes:—

"I have been a subscriber to your magazine for a number of years, and, especially lately, have been greatly pleased with it, and have recommended it to several ladies in and about Southport, and I can safely say that it gives greater satisfaction than any other magazine published; for myself I find it of great service, the patterns are so true, and the plates are both ladylike and stylish, without being in the least degree exaggerated."

MISS FIRTH writes:—

"I was greatly gratified with the Girl's Costume you sent me a fortnight ago. It made up splendidly. I am doing a good respectable business, and I think it is owing partly to my having begun to take your patterns. They are so elegant in design, and so perfectly fitting, I think myself fortunate to be able to obtain them. I shall always feel grateful to you."

MISS READDIE was much pleased with former patterns sent, and finds the magazine very useful to her; the plates are easily copied, and the shapes can be depended upon for a good fit, though cheap.

MRS. R. (Exmouth) writes:—

"Your patterns at 6d. each are most useful, elegant, and correct, and of great service to ladies having garments made at home."

The above letters are selected from a mass of complimentary correspondence, and may serve to prove that our efforts to render our Magazine useful to our kind patrons are appreciated. Our increased number of costumes, and the varied character of the contents of the Magazine, have evidently made their mark, as we find a corresponding increase in the sale of both Book and Patterns.—ED.

MRS. R. F.—We have now added to our List (in compliance with the wishes of numerous subscribers) a pattern of Princesse Dress for 43 inches chest measure, and a Princesse Polonoise for 44 inches. These patterns will be 6d. each, and we shall be happy to forward either on receipt of stamps. We should have replied to you by post, had you complied with Rule II.

Letters specially acknowledged from Mrs. N. (Otley), Mrs. J. E. (Manchester), Esther S., Miss Evans, Mrs. Johnson, Mrs. Blundell, &c.

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POEMS AND SONNETS.

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"Never devoid of a tender and graceful suggestiveness."—*The Queen*.

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When ordering a Bust for general trade purposes, it may suffice to mention the size or sizes required, but when a Lady requires one for her own private use, she should ALWAYS SEND A DRESS BODY with the order, because Ladies and their maids have so many ways of taking the chest measure, that it can hardly ever be relied on as a sure guide. When a dress body is sent (no matter if new or old), a Bust best suited to the Lady's figure will be carefully selected from our stock, and the body will be returned in the crate carefully packed to prevent damage.

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